

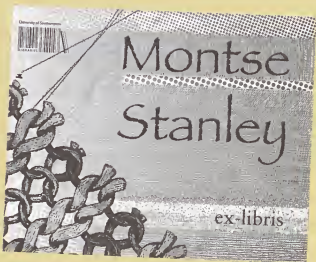
**FANCY DRESSES
DESCRIBED**

OR

WHAT TO WEAR AT FANCY BALLS

BY

ARDERN HOLT



504 20.8 440
100

7/6

15 out 1007

Cauchy Photo 2-7
Range 1-10

110





FANCY DRESSES
DESCRIBED;

OR,

WHAT TO WEAR AT FANCY BALLS.

BY

ARDERN HOLT.

THIRD AND GREATLY ENLARGED EDITION.
With Additional Coloured Illustrations.

LONDON:
DEBENHAM & FREEBODY,
WIGMORE STREET AND WELBECK STREET;
WYMAN & SONS, 74-76, GREAT QUEEN STREET;
AND ALL BOOKSELLERS.

ALL RIGHTS RESERVED.

**WIN
CHE'S
JERS
CH O
LOF
ART**

**KNITTING
REFERENCE
LIBRARY**

LONDON:
WYMAN AND SONS, PRINTERS, GREAT QUEEN STREET,
LINCOLN'S-INN FIELDS, W.C.

PREFACE.



THE Second Edition of Arden Holt's "Fancy Dresses Described" having run out, we have made arrangements with the Author for a Third Edition.

The suggestions we have received have been carefully noted, and the result is a larger and more comprehensive work than any hitherto published.

The inquiry for Coloured Plates has induced us to select sixteen favourite Models for Illustration in Colours, and we trust they will add greatly to the usefulness of the book.

The Author's name is a guarantee for the correctness of the descriptions and accuracy of details; and we have endeavoured (as in former editions) to maintain such simplicity as will enable many ladies to produce the costumes at home.

Information respecting materials and accessories employed in "Fancy Dresses" will be found at p. 169.

DEBENHAM & FREEBODY.

LONDON :

WIGMORE STREET AND WELBECK STREET,

December, 1882.



LIST OF ILLUSTRATIONS.

COLOURED.

	PLATE		PLATE
Marguerite of France (<i>Front.</i>)	I.	Maiden, <i>Æsthetic</i>	XX.
Balchristie, Mrs.	III.	Marie Stuart	XXI.
Grey, Lady Jane	XII.	Normandy Peasant	XXIV.
Hardcastle, Miss	XIII.	Peg Woffington	XXVI.
Hornet	XIV.	Rouge et Noir	XXVII.
Incroyable	XV.	Swiss Peasant	XXIX.
Italian	XVI.	Watteau	XXX.
Juliet	XVIII.	Witch ..	XXXI.

UNCOLOURED.

	FIG.		FIG.
Alsatian	1	Elaine	20
Amy Robsart ..	2	Esmeralda	21
Angot	3	Fairy	22
Anne Boleyn	4	Fatima	23
Barry, Madame du	6	Fish Girl	24
Bo-peep	7	Flower Girl	25
Breton	8	Folly	26
Buy-a-Broom	5	Footwoman	27
Cards	9	Gainsborough, after	36
Carmen	10	Galatea	28
Charity Girl	11	Geneva Sister	29
Charlotte Corday	12	Germaine	30
China	13	Gipsy	31
Cinderella	14	Grace Darling	32
Colleen Bawn	15	Greek	33
Coming thro' the Rye ..	16	Harvest	34
Diana	17	Huguenot	35
Di Vernon	18	Jeanie Deans	38
Druidess	39	Joan of Arc	39

	FIG.		FIG.
Juliet	40	Polish	51
Lydia Languish.....	37	Puritan	52
Maid Marian.....	41	Rubens's Wife	53
Maggie	42	Serpolette	54
Mrs. Malaprop	55	Stella, Fille du Tambour	
Marguerite.....	43	Major.....	63
Marie Antoinette	44	Lady Teazle	56
Mary Stuart	45	Undine	57
Mary, Mary, quite Contrary ...	46	Venetian	58
Mascotte	48	Vivandière.....	59
My Pretty Maid	47	White Cat	61
Night	49	Welsh.....	62
Olivia Primrose.....	50	White Lady	64
Patience.....	60		





INTRODUCTION.

BUT, WHAT ARE WE TO WEAR?

As a rule, this is the first exclamation on receipt of an invitation to a Fancy Ball.

It is to assist in answering such questions that this volume has been compiled. It does not purport to be an authority in the matter of costume, for, as a rule, the historical dresses worn on such occasions are lamentably incorrect. Marie Stuart's head-dress appears with powder; Louis XIV. puts in an appearance in a beard; and Berengaria with distended drapery. With regard to national costumes, no one would probably view them with more curiosity than the peasantry they are intended to portray, although certain broad characteristics of the several countries are maintained by Fancy Ball-goers.

Several hundred characters, which a long and varied experience has proved to be the favourite and most effective, are here described. A glance through them will enable readers to choose what will suit them, and to learn how they are to be dressed.

Among the Costumes best adapted to BRUNES are Africa, Arab Lady, Arrah-na-Pogue, Asia, Autumn, Bee, Gipsies of various kinds, the Bride of Abydos, Brigand's Wife, Britannia, Buy-a-Broom, Carmen, Cleopatra, Colleen Bawn,

Connaught Peasant, Diana, Druidess, Earth, Egyptian, Erin, Esmeralda, Fenella, Fire, Greek, Luti, the Indian Girl, Harvest, Maid of Saragossa, Maritana, Oranges and Lemons, Rose of Castille, and Zingari, together with Italian, Spanish, and Oriental.

For FAIR WOMEN, among others, the following are suitable :—Arctic Maiden, Air, Bride of Iammermoor, Aurora, White Lady of Avenel, Canada, Canadian Snow Wreath, Danish Peasant, Day, Dew, Edith Bellender, Elaine, Fair Maid of Perth, Fairy, Flora, Gabrielle d'Estrées, La Belle Dame sans Merci, Lavender, Marguerite in Faust, Moonlight, Norwegian, Ophelia, Peace, Polish Peasant, Rainbow, Rowena, Sabrina, Swiss, Schneewitchen, Titania, Twilight, and Water-Nymphs.

The most notable HISTORICAL DRESSES described are Queen Anne, Anne Boleyn, Catherine of Arragon, Catherine Howard, Catherine Parr, Catherine de Medici, Charles I. and his Family, Madame Elizabeth; Elizabeth, Queen of England; Elizabeth of York; the Georgian Period, the James II. Period, Princess de Lamballe, Louis XIII., XIV., XV., XVI. Periods, Marguerite de Valois, Marie Antoinette, Marie Stuart, the Queen Maries, and Philippa of Hainault.

For ELDERLY LADIES the following costumes are suitable :—Mrs. Balchristie, Griselda Oldbuck, Dowager of Brionne, My Grandmother, a Lady of the Olden Time, Night, Puritan, some Vandyke dresses, Quakeress, Mrs. Primrose, wife of the Vicar of Wakefield, Peacock, The Duchess of Orleans, a Maltese Faldette, Mother Hubbard, Mother Shipton, a Sorceress, and some Gainsborough and Sir Joshua Reynolds's dresses.

GENTLEMEN'S FANCY COSTUMES are not included in this volume.* The following can, however, with a little

* They are published in a separate work, entitled "Gentlemen's Fancy Dress: How to Choose it," published by Wyman & Sons, 74-76, Great Queen Street.

ingenuity be arranged at home:—Evening dress of the future, viz., white where it is usually black, and *vice versa*, white coat and trousers, black shirt, tie, and collar. **Debardeur**: loose velvet jacket and short trousers with Maltese buttons, scarf around waist and velvet cap. A clergyman desirous of being present might appear as a French *abbé*, or as a monk, in a long brown ample robe with wide sleeves, and a cord round the waist; or a **Sacconi** or Italian mute, in a monk's long white calico dress, and cord about the waist, and a pointed cap over the head and face, with holes for the eyes and mouth. The tall gamekeeper in *Pickwick* requires only a brown velvet coat and gilt buttons, corduroy trousers, stout gaiters, and a game-bag slung on the shoulders. An Irish cab-driver: green coat patched, brass buttons, brocaded waistcoat, drab breeches with patches, high collar and red tie, blue darned stockings, leather shoes, hat trimmed with green and sprigs of shamrock. **The Cure**: a blue and white striped calico suit, with high conical cap. **A Christy Minstrel**: blackened face, woolly wig, enormous collar, extravagant bouquet, long tailed coat of striped calico, black trousers, and banjo. **The two Obadiahs**: two people dressed alike in the above style. **Pierrot**, the French clown, large loose trousers and blouse, with frill at throat, made in white calico, with a row of coloured rosettes down the front, conical hat. **Sergeant Buzfuz**, in a legal black robe and coif; and, lastly, there is the Windsor uniform, which is, red cloth lapels and cuffs sewn on to an ordinary evening dress-coat, sometimes, in lieu of red cloth, light blue silk is used.

SISTERS who desire to appear in costumes which assimilate might choose any of the following: Music and Painting, Cinderella's two sisters, Cordelia's sisters, Brenda and Minna Troil, Brunhilda and Kriemhilda, Salt and Fresh Water, the Roses of York and Lancaster, A Circassian Princess and Slave, Music and Painting, the Two Nornas.

For Children, the several characters in the Nursery

Rhymes are admirably adapted, and we have appended a special selection of dresses for children (boys and girls), children's fancy balls being on the increase.

For Calico Balls, among others the following are recommended:—Clairette, Fille de Madame Angot, Bopeep, Mothers Hubbard, Bunch, Shipton, &c., all the several Fish-girls, the dress carried out in striped and plain cottons instead of woollen stuffs. Cabaretière, Five-o'clock-tea, Flower-girls, Flowers, Normandy, and most of the other Peasant Dresses; Polly-put-the-Kettle-on, My pretty Maid, Shepherdesses, Poudré and Watteau costumes, Alphabet, Miss Angel, Scott and Shakespeare's heroines, Bertrade, Bonbonnière, Queen of Butterflies, Buy-a-Broom, Charity Girl, Chess, La Chocolatière, Cinderella, Columbine, Coming-through-the-Rye, Dresden China, Dominoes, Friquette, Germaine, Harvest, Incroyable, Lady-Help, Magpie, Olivia and Sophia Primrose, Rainbow, and One of the Rising Generation.

But it must be borne in mind that the word "calico" is at these balls of elastic meaning, including cotton-backed satin and cotton velvet. Tinsel trimmings replace gold; ribbon is allowed, net and tarlatan take the place of tulle; and very few people dream of adopting cotton gloves or mittens.

To be properly *chaussé* and *ganté* are difficulties at fancy balls. As a rule, with short dresses the prettiest and most fashionable shoes are worn, either black with coloured heels and bows, or coloured shoes to match the dress, and embroidered, the stockings being of plain colour or stripes. With the Vivandière dress Wellington boots are best.

To avoid glaring inconsistencies, it is well to remember that powder was introduced into England in James I.'s reign, though not very generally worn. It attained the height of its glory in the Georgian period, and in 1795 fell a victim to the tax raised by Pitt on hair-powder; those that wore it subsequently were called guinea-pigs, on account of the guinea tax. Periwigs

were first mentioned in 1529. High-heeled shoes were not heard of till Elizabeth's reign.

It is uncomfortable to dance without gloves, so consistency yields to convenience. For most Peasant dresses mittens are best; and when gloves are worn they should be as little conspicuous as possible. For the Poudré costumes, long mittens and long embroidered gloves are admissible. Gloves were never heard of till the 10th and 11th centuries, and not much worn till the 14th; but what can pretty Berengaria do if she wishes to dance and does not care to appear ungloved?

With regard to Hair-dressing. For Classic costumes the hair is generally gathered together in a knot at the nape of the neck, and bound with a fillet, a few curls sometimes escaping at the back. For Modern Greek costumes, loose curls fall over the shoulders, or the hair hangs in two long plaits. For Italian, the two plaits are tied with coloured ribbon, and often entwined with coins or beads, or the plaits are twisted up into a coil. For an Egyptian costume, the hair is flat in front, with ringlets at the back. The Turkish women plait their hair in innumerable tresses, entwining them with coins, and jewels; and round flat curls appear on the side of the head. At fancy balls two long plaits are generally adopted in this character, but it would be more correct to add to the number. For Scotch dresses the hair is worn flat in front, and curled at the back; in a coil at the back, and close to the head in front for an Irish girl. With regard to German Peasantry, about Augsburg they wear the hair flat to the face, and a loose chignon at the back. At Coblenz and Baden, it is plaited and tied with ribbons; and near Dresden and elsewhere, where the peasantry sell their hair, a close-fitting cap hides all deficiencies. In Norway, the women wear the hair plaited and pinned close to the head, or allow the plaits to hang down. The Swedes turn it over a cushion, and let it fall in curls. The Poles dress it in two long plaits, the Russians braid it round the head. Marguerite, in *Faust*, wears the hair in two pendant plaits tied with ribbon. A *Vivandière* has hers

rolled in a coil, or in plaits; Britannia, floating on the shoulders; and with Undine, Winter, Snow, fairies, &c., the hair should be powdered with frosting, applied by shaking the powder well over, after damping the hair with thin white starch. A Normandy Peasant should have the hair flat on the forehead, and in broad looped-up plaits at the back. A Puritan has a close coiffure, and a coil or short chignon is best beneath the cap. For Ophelia, it should float on the shoulders, entwined with flowers. The hair is worn hanging down the back for Berengaria, Gipsy, Druidess, Elaine, Fairy, Fenella, Peace, République Française.

With regard to **Historical Characters**, up to Queen Elizabeth's time the hair was parted in the middle, and either allowed to float on the shoulders or was bound up under a coif; Elizabeth introduced frizzing and padding. For Marie Stuart it should be turned over side-rolls, so as to fill the vacuum beneath the velvet head-dress. During the time of the Stuarts, a crop of curls was worn over the forehead, and long ringlets at the back. As people desire to look their best at fancy balls, it is advisable to adapt the style required as much as possible to the usual method of dressing the front hair, leaving the more marked change for the back.

With regard to **Powdering**, it is best, if possible, not to have recourse to a wig, they are heavy and unbecoming. It is far better to powder the hair itself, using violet powder, and plenty of pomatum before applying it; but it entails a great deal of trouble in subsequently removing the powder. The head may be covered with a thick soap lather. The powder is applied thus: A puff well filled is held above the head, jerking the elbow with the other hand. The process should be repeated over and over again, and it is incredible the amount of powder that ought to be used to produce a satisfactory result. An easy mode of dressing the hair for powder is to part it across the head from ear to ear, turning the front over a high cushion, making

the back into a long loose chignon, with a few *marteaux* or rolled curls behind the cushion. Sometimes the roll in front is replaced by a series of *marteaux* placed diagonally. Sometimes the centre-piece only is rolled over the cushion, with *marteaux* at the sides. Sometimes the back has four *marteaux* on either side, put diagonally, with others behind the ear, or a bunch of loose curls fall at the back. All this may be made easier by having false *marteaux* and curls which have a far better effect than a wig. It is, however, very much the fashion to powder the hair as it is worn now, viz., with curls in front and a coil at the back, a style which accords well with the dress worn when powder was a fashion.

The giving of Fancy Balls requires more pre-arrangement than an ordinary entertainment. The men-servants are often put into the costumes of Family Retainers of old days, the women dressed as Waiting-maids of the 18th century; the Band also in fancy attire.

The Decorations should be arranged with some regard to the many vivid colours worn by the company. Chinese lanterns hung in passages and balconies have a good effect.

Occasionally the hostess elects that her guests shall appear in costumes of a particular period, and Poudré Balls find many patrons. Under these circumstances the lady guests only wear powder with ordinary evening dress, the gentlemen making no change from their usual attire.

A marked feature at most Fancy Balls is a specially-arranged Quadrille. The choice is a large one. The following have from time to time been given:—Watteau, Poudré, Noah's Ark, Cracker, Bouquet, Bird, Louis Quinze, Shepherds and Shepherdesses, when both ladies and gentlemen wear the hair powdered and the costumes which everybody associates with these characters. A Louis Quinze Hunting Quadrille in the hunting dress of that period; a Holbein Quadrille in the dress of that artist's day; a Quadrille of All

Nations, embracing all nationalities, the ladies and gentlemen of the same countries dancing together, the gentlemen occasionally carrying the national flag; Scotch, Irish, King and Queen, Army and Navy, Flowers of the Year, Venetian, Vandyke, Pack of Cards, Fairy Tale, Joe Willett and Dolly Varden, Puritan and Cavalier. The time when such quadrilles are danced, and the partners, are all pre-arranged. A Singing Quadrille, in which the heroes and heroines of the nursery rhymes wear appropriate dresses and sing as they dance, is to be specially recommended for Children's fancy balls. Country dances are being resuscitated for costume balls; the Maltese country dance, the Swedish dance, Sir Roger de Coverley, the Tempête, and others. At juvenile fancy balls dancing is not, as a rule, the sole amusement. Conjurors, Ventriloquists, Christy Minstrels, a Punch and Judy Show, and a magic lantern, please the little ones, but possibly nothing so much as a Horn of Plenty, out of which a liberal number of presents are distributed, or the old familiar Christmas Tree, or a Fairy Pool, where the children fish for presents; and the Brandy-ball Man (one of the guests with a tray of sweets), who distributes goodies to the children.

Fancy balls are said to have been brought over to this country by Mrs. Teresa Cornelys, a German lady, at the end of the last century, when they were held at Carlisle House, Soho. Lady Waldegrave, Lady Pembroke, and the Duchess of Hamilton were among the beauties. But then, as now, the fashions of the day asserted their sway in the costumes of old times. Fashionable materials are used, however inappropriate: when crinoline was the mode, even the peasants' dresses were slightly distended; during the reign of the jersey, elastic silk served for the bodices of Gipsies, Folly, and many others, and just now tulle has almost entirely superseded tarlatan.

There is much in a name:—A Coquette, a Lady of the Past Century, Petite Sole à la Normandie, the Bounding Ball of

Babylon—His Picture in Chalk—a Duchess of the Next Century, &c., have attracted attention to very mediocre costumes ere this.

Any popular play or opera will be pretty sure to originate the most fashionable costumes of each season, or possibly some pretty picture. Miss Greenaway's charming sketches have suggested many of the quaintest dresses at recent fancy balls; and costumes of the early part of this century and the latter part of the last, are much worn, possibly owing to the attention now turned to what is known as artistic dressing. Dim blues, peacock greens, brick-red browns, find their way even into Oriental costumes. Dresses of the sixteenth century,—flowing skirts, low square bodices, and puffed sleeves richly brodered owe their resuscitation to the same cause.

It behoves those who really desire to look well to study what is individually becoming to themselves, and then to bring to bear some little thought in the carrying out of the dresses they select, if they wish their costumes to be really a success. There are few occasions when a woman has a better opportunity of showing her charms to advantage than at a Fancy Ball.

ARDERN HOLT.





I.



MARGUERITE DE VALOIS



FANCY DRESSES DESCRIBED.

ABBESS, LADY. See NUN.

ADRIENNE. (*As worn by Madame Bernhardt.*) Two Louis XV. costumes, one with paniers of ivory satin and draperies of pale blue satin, bordered with roses; the other after a portrait of Madame Pompadour, rose coloured and blue satin, train of brocade, the ground silver-grey, strewn with garlands of eglantine.

ÆSTHETIC MAIDEN. See MAIDENS, LOVESICK, from *Patience*, and Coloured Illustration, Plate XX.

AFRICA. Short skirt and bodice made *à la vierge* of white Algerienne material, trimmed with cross-cut bands of yellow satin and angola fringe; gold belt; crimson cashmere scarf across the bodice, fastened on left shoulder with a lizard, ends floating on dress. Tiger skin attached to shoulders, gold diadem with stiff red feathers peeping above it. Necklace and large earrings of beads of all colours.

AGNES SOREL. (*Edward IV's reign.*) Soft brocaded white dress, made long, opening over gold and white brocade. Jacket bodice of white brocade, bordered with gold; long pendant sleeves. Hair in two plaits; high horned head-dress of pearls. Pearl ornaments.

AIR. To be carried out in white tulle, tarlatan, or gauze, or blue over white, as light and gossamer as possible. The dress long for an adult, short for a child, several skirts one over the other, the lower dotted about with silver swallows and other birds, the upper edged with silver fringe or lace, and covered with silver bees and other insects. The low

bodice made with a bertha similarly trimmed. A silver-spangled scarf loosely thrown across the bodice, a veil attached to the head with silver butterflies, marabout feathers. Ornaments, silver; satin shoes, with silver butterflies on the bows. The insects may be, if preferred, of their natural colours, the birds of gorgeous plumage.

ALBANIAN. Short skirt trimmed with gold; full white chemisette, low under-bodice laced with gold; long-sleeved jacket of contrasting colour, or a paletot reaching to knees; many-coloured scarf about waist; round satin cap placed on side of head; hair in long plaits. The following colours may be chosen; viz., dark blue, amber, and marone, or scarlet and green.

ALBERT DÜRER, WIFE OF. Head-rail of white linen cloth covering hair completely, and passed round neck and shoulders. Low, square-bodied dress, with velvet stomacher; long sleeves, with puffs at elbow and shoulder; mittens; long plain skirt, with girdle, which draws up the dress on one side, and to it is attached a book. Soft woollen material most suitable.

ALICE BRIDGENORTH (*Peveril of the Peak*). Puritan dress, high to the throat, with small ruff; muslin cap and kerchief; fair curls. *See* PURITAN.

ALICE LEE. Hair curling in front, a coil at back, surmounted by a dark blue hat, or a fillet of blue beads and pearls. Plain stone-coloured train falling to the figure; light blue front, trimmed with gimp. Basqued bodice of dark blue velvet, piped with light blue, opening over a white stomacher, the bodice cut *en cœur* back and front. The sleeves wide at top, tight fitting at wrist, puffed at elbow. The bodice may also be low, with muslin kerchief, showing much of neck.

ALPHABET. Short black underskirt bordered with gold Roman letters; second skirt white, with old English letters in ruby velvet; third skirt blue, covered with black velvet letters; black velvet low bodice; muslin fichu and apron; blue cap with word "Alphabet" on band, or a battlemented crown, a letter on each; aigrette of goose-quills; birch rod and primer as *châtelaine*. It may also be carried out in any coloured silk, satin, cotton, or tarlatan, and the letters printed on the more substantial materials, or as follows: Black tulle evening dress, silver letters stuck on spirally; huge A, B, C on train; large





1 Alsatian



2 Amy Robsart.



Angos



4 Anne Boleyn

black fan with A, B, C upon it ; the same on shoes ; the vowels on velvet round the neck ; black capitals on the handkerchief.

ALSATIAN. Distinctive feature, large flat bow on the top of the head, composed of black silk, with two loops and two ends, attached to close-fitting, gold-embroidered velvet cap ; short red cloth skirt, trimmed with gold braid and black velvet, blue plaiting below and lace ; long, straight black silk apron, edged with lace ; low black velvet bodice, jockey basque at back, round cuirass bordered with gold in front, and loops of black ribbon, laced with red over white muslin ; black bows on shoulder-straps ; full muslin under-bodice to neck and wrists, black lace fichu at throat ; black shoes, red heels ; blue stockings, mittens, hair in pendant plaits, tiny bouquet of white heather ; tricolour on cap. *Alsatian Gleaner.* Same, with handkerchief about the head in lieu of cap. *See Plate II., Fig. 1.*

ALTREVAL, COUNTESS D'. (*In Ladies' Battle.*) Mrs. Kendal wore a grenat satin made as a train, with short-waisted Empire bodice, large bow of the same at back of the waist, tight sleeves to wrist, slashed with the figured silk of a violet-grey tinge, which formed the front of the dress ; a white tulle fichu fastened in front, with a bunch of flowers at the side ; muslin Steinkirk tie round neck ; hair curled and parted at the side, on it a close muslin cap.

AMAZONS, QUEEN OF THE. Short scarlet satin petticoat, covered with symbolical animals, cut out in black velvet and gold cloth, the edges bordered with gold cord, the bodice formed of a tiger skin, a helmet on the head, a shield on the arm.

AMBULANCE NURSE. *See GENEVA SISTER.*

AMERICA. Short white satin skirt, with red and blue stripes ; blue satin tunic, edged with silver fringe, covered with silver stars ; white satin waistcoat ; blue satin jacket, revers at neck, coat-tails at back trimmed with red and silver ; mousquetaire sleeves, all-round collar, muslin tie ; blue satin high boots ; diamond ornaments.

AMPHITRITE. *See WATER NYMPH.*

AMY ROBSART. An Elizabethan dress of the richest materials, velvet, satin, or brocade, in any colours ; the skirt

or train worn over a hoop is full, touching the ground and bordered with jewels ; the front breadth of contrasting colour or material may be quilted or embroidered, and sewn with gems ; low pointed bodice, jewelled girdle, large upstanding lace ruff from shoulders ; sleeves, one puff at top, tight to wrist, close ruffles ; head-dress of velvet, pearls, and feathers, a slightly pointed cap. *See* Plate II., Fig. 2.

ANDALUSIAN. *See* SPANISH.

ANGEL, MISS. Thus described in Miss Thackeray's novel, identical with

ANGELICA KAUFFMAN. Sacque and petticoat of white silk, a grey brocade upon it resembling network, embroidered with rosebuds ; deep-pointed stomacher, pinked and gimped ; the sleeves fitted the arm closely to a little below the elbow, from which hung three point-lace ruffles ; her neckerchief was of point, confined by a bunch of rosebuds ; three rows of pearls were tied with a narrow white satin ribbon ; her small lace cap floated over curls, and powdered hair ; shoes with heels 3 inches high to match the dress.

ANGLO-SAXON PERIOD, WOMEN OF, had loose dresses touching the ground, consisting of tunic, kirtle, and mantle ; the tunic was worn over the skirt, the kirtle was the loose skirt. The head was enveloped in a veil of stuff, silk, or wool, only worn out of doors. The skirt is bordered with embroidery, there should be pendant and tight sleeves, a girdle round waist, the bodice high to the throat, meeting a gold necklet. Regal robe from shoulder of distinct colour, velvet would be the best material. Gold circlet on head.

ANGOT, FILLE DE MADAME (*Clairette*). Short striped skirt, low velvet bodice, muslin kerchief inside, the ends tucked under bib of black silk apron, half-hidden by a muslin apron, scalloped at edge, the left corner tucked into waistband on right side ; large full muslin cap, red cockade at side ; sleeves to elbow ; large gold cross and ornaments. *See* Plate II. Fig. 3.

ANNA DANICHEFF. Russian costume. *See* RUSSIAN PEASANT.

ANNE BOLEYN. Velvet surcoat, full, touching the ground, bordered with jewels and ermine ; distinct front

breadth or kirtle of satin or gold cloth, embroidered and jewelled; long girdle of gems; long-waisted bodice square-cut, worn over partlet or chemisette of satin embroidered in gold, deep hanging ermine-lined sleeves, over close-fitting ones matching the kirtle; velvet diamond-shaped hood, forming bag at back, with triple-pointed coronet close to face, showing little hair; splendid jewels; the costume may be of black or ruby velvet, and white satin or cloth-of-gold; blue velvet and amber satin, &c. See Plate II., Fig. 4.

ANNE: DRESS OF QUEEN ANNE'S PERIOD.

This period is now most fashionable, also the time of the first George, often mistaken for Queen Anne's reign. Satin is the best stuff to represent this reign. A sacque is a necessary part of the dress; patches, a square bodice, elbow sleeves, powder, lappets, the commode head-dress of plaited lace; long gloves, trains caught through the pocket hole, these are among its distinguishing features.

ANNE OF AUSTRIA (*Wife of Louis XIII.*). A historical costume which admits of rich materials and splendid jewels. High close-fitting bodice, with ruff at throat, long sleeves puffed longitudinally, ruffles at wrists, bodice pointed and coming down on to hips, bordered with jewels and embroidered; plain skirt, hooped, trimming of gold and jewels carried down the front and round the hem; velvet brocade or satin and gold tissue suitable; small velvet cap, with jewelled heron's plume, fastened with emeralds; hair curling on the forehead.

ANNE OF CLEVES. Similar costume to that worn by Anne Boleyn. The stiff bodice of ruby or green velvet, or gold brocade, would be cut as a low square, showing the bare neck, long sleeves slashed, girdle round waist; a velvet cap with white visible beneath. A bag hangs at the side of the velvet or brocaded skirt, which is jewelled down the front. A round ostrich feather fan carried in hand.

ANNE OF GEIERSTEIN (*Sir, Walter Scott*). An old-fashioned Swiss dress made with a short red skirt, bordered with gold colour; the low bodice laced in front over a stomacher; the white chemisette gathered into a band at the throat; short overdress of blue opening in front, sleeves to wrist with cuffs and epaulettes; round Swiss hat, trimmed with crimson. Or, in full dress with long brocaded skirt, low

bodice formed of alternate perpendicular puffings of satin and velvet, sleeves tight to wrist, a puff at the top ; band of same colour as the dress round the head.

ANNE PAGE (*Merry Wives of Windsor*). Velvet skirt touching the ground, opening in front over satin petticoat, the sides bordered with lace and pearls ; velvet low bodice, tabs all round, satin stomacher, high lace ruff from shoulders, puffed satin sleeves to wrist, with turn-back cuffs of lace ; conical velvet peaked hat, bordered with pearls ; a veil is sometimes worn.

ANNE, QUEEN OF ENGLAND. Long plain skirt of satin or brocade over small hoop, low pointed bodice with stomacher ; sleeves in one long puff to elbow ; gold girdle, velvet train from shoulder, hair in curls, crown, long embroidered gloves. Sometimes the bodice was continued as a sort of polonaise, and looped back on the hips ; pillow-lace ruffles and tucker.

ANNIE LAURIE. Simple dress of white satin or muslin, generally a short plain skirt, with one flounce at the edge ; full banded low bodice, short sleeves ; satin plaid, fastened on the shoulders with a brooch ; Scotch bonnet of black velvet, or merely a blue ribbon snood.

ANNOT LYLE (*Legend of Montrose*). Short tartan skirt, jacket bodice, and overskirt of blue satin, both trimmed with silver gimp, the bodice slashed, lace ruffles, blue and silver snood, blue shoes, silver chain, key, and ornaments.

APPLE BLOSSOM. See FLOWERS.

AQUARIUM. Fashionable evening dress of blue and green tulle, trimmed with marine plants and ornamented with fish and shells, the octopus on one side of the skirt ; veil of green tulle ; hair floating on shoulders.

ARABIAN WOMAN. Loose trousers to the ankles of gauze or muslin over silk ; cerise silk short skirt, covered with white striped gauze ; blue tunic and bodice, opening *en cœur*, trimmed with gold braid ; under-bodice of folded muslin ; long hanging gauze sleeves ; red silk turban with sequins : hair hanging in plaits, studded with flowers ; mantle of yellow stuff, fastened to the shoulders ; red embroidered slippers, bangles round ankles, gold bracelets, rows of many beads, and chains about the neck.

ARCADIAN SHEPHERDESS. *See* SHEPHERDESS.

ARC-EN-CIEL. *See* RAINBOW, IRIS.

ARCHANGEL. (As worn by the Marchioness de Gallifet at a ball in Paris, time of Napoleon III.) Short petticoat of white cashmere, embroidered in gold; the bodice to represent glistening scale armour, made either in metal or of silver woven cloth; wings attached to each side, white feathers, these to arch high in the air and descend below the knee; golden hair floating over the shoulders and down the back in long careless ringlets; a diamond star on the forehead; a small steel sword carried in the ungloved hand.

ARCTIC MAIDEN AND ARCTIC QUEEN. *See* WINTER.

ARLEQUINETTE. Short skirt formed of red, yellow, and black diamonds; basque bodice of the same colours, striped, cut in Vandykes, and trimmed with gold; low square bodice, puffed sleeves; boots, one red, one yellow. *See* HARLEQUINETTE.

ARLINE (*Bohemian Girl*). Black or rose coloured tulle dress covered with coins and gold braid; scarf of many colours round the skirt; gold armlets below and above the elbow, connected with gold chains; gold net on the head, with coins; or short dress of crimson, blue, green, and yellow satin stripes, trimmed with gold lace and sequins; pale blue satin tunic embroidered in gold; cap to correspond; armlets and ornaments of coins.

ARMENIAN WOMAN. In the country they wear shoes with toes turning upwards, full silk trousers, white under-dress, open at neck, made of thin muslin; a silk scarf round waist; full white sleeves; velvet embroidered sleeveless coat, opening wide in front; round cap of velvet; hair in plaits, and a yashmuch out of doors. For a fancy ball handsome silver clasps are added to the belt; a silk brocaded acket and tunic often replace the over-dress.

ARMIDA (*Tasso's Jerusalem Liberata*). Niece of Idraot, Prince of Damascus. Golden hair falling loosely on shoulders, the head encircled with band of gold; long flowing loose robe of cashmere or any soft woollen stuff of greyish tint, low at the neck, the sleeves loose and hanging, a girdle at the waist; edge of skirt and bodice bordered with gold.

ARRAH-NA-POGUE. Short red woollen petticoat, blue and white striped low bodice, and tunic pinned back l'aveuse fashion ; plain sleeves to elbow, white neckerchief and apron, grey stockings, high-heeled shoes ; milk-pails.

ART. Flowing classic dress of light drab cashmere ; low full bodice and belt ; short sleeves cut in two vandykes, fastened with buttons on outside of arm, and long train from the shoulders lined with blue. A palette and brush on one side, hair floating on shoulder ; crowned with bay leaves.

ASHTON, LUCY (*Bride of Lammermoor*). Antique bridal dress of white satin ; train, front breadth, and stomacher worked in pearls and silver, trimmed with lace ; long pointed low bodice, a deep fall of lace turning downwards from neck ; sleeves in one puff to elbow, and ruffles ; lace veil and wreath, pearl ornaments, a blue ribbon attaching broken coin round neck.

ASIA. Magnificent Oriental dress, a blaze of jewels and gold ; robe of purple silk, embroidered in gold, over-petticoat of gold brocade ; low bodice, embroidered stomacher, mantle of gold brocade from shoulders ; a scarf of many colours about waist ; diamond tiara.

ASLANGA. Robe of white cashmere ; a gold belt round the waist of low full bodice, gold embroidery on the skirt, neck, and sleeves ; long circular mantle fastened with gold brooch, embroidered to match the skirt ; shoes of white undressed doeskin, embroidered in gold ; fair hair, loose and flowing.

ASSYRIA, QUEEN OF. Classic dress of white cashmere, embroidered in gold, wreaths of lotus leaves round the edge, with a gold fringe below ; bodice and peplum of the same, ornamented with jewelled bands ; jewelled girdle ; train of Egyptian pink cashmere fastened on the shoulder, with lotus flowers and precious stones ; crown of lotus leaves ; necklet of the same in gold.

ATHENS, MAID OF. White classic Greek dress, edged with gold ; blue sash ; coin head-dress. *See GREEK.*

AUDREY (*As You Like It*). Loose yellow woollen dress, high to throat, with long open sleeves, rope round the waist, large felt hat, hair floating about the shoulders.

AURORA. Tulle ball-dress, lower skirt white, then one of blue and one of pink, all dotted over with gold stars, the

whole veiled in light yellow spangled tulle ; veil of the same, and blue velvet tiara, one star in centre, for head-dress ; ornaments, gold stars. It may also be rendered in grey and pink.

AUSTRIAN. *See* GERMAN PEASANT.

AUTUMN. Generally a fashionable evening dress of white, brown, maize, old gold, or pale green silk, satin, tulle, or tarlatan, trimmed with châtelaines of purple and white grapes, vine, virginia creeper, and other shaded autumn leaves, or bouquets of poppies, cornflowers, convolvulus, wheat-ears, barley, oats, hops, grasses, blackberries, apples, and other autumn fruits ; beehives, bees, birds, and a sickle are other insignia ; head-dress, wreath, and tulle veil ; ornaments of dead gold, or china flowers mounted ; silk stockings to match the dress ; and shoes with flowers ; mittens.

AUTUMN, GOLDEN. The bodice and tunic of golden satin, looped over tulle of the same shade ; the tunic caught back and edged with a fringe of ears of corn, and clusters of fruit of all kinds, and nuts ; the bodice trimmed to correspond, and for the small sleeves a band of fruit and leaves ; a wreath of ears of corn, fruit, ornaments of fruit. Attached to side a gold-coloured satin fan with a border of ears of corn ; a cluster of fruit placed on the outside stick ; in the hand either a bunch of corn or a sickle.

AUVERGNE PEASANT. Short black and white striped skirt ; low velvet bodice, with black braces over shoulders ; white chemisette, with ruff, and short sleeves ; bibbed red linen apron, bunch of flowers at the side ; large straw hat, with flat crown, coming well down at ears ; peasant jewellery of silver hearts ; black shoes ; coloured silk stockings.

AVELINE (*La Marjolaine*). Normandy costume. *See* NORMANDY PEASANT.

AVENEL, WHITE LADY OF. *See* W.

AZUCENA (*Il Trovatore*). Tawny yellow loose woollen robe, confined at waist by leather belt ; scarf of red and other coloured silk fastened into girdle and on shoulders ; head bound with a many-coloured striped handkerchief ; rows of beads round neck. Or a Gipsy costume, red and gold, with sequins ; tambourine slung at back. *See* G.

BABES IN THE WOOD. The girl wears an evening dress of green and white tulle, with overskirt of silver-spangled tulle, covered with autumn leaves, garlands of foliage, and robins ; the hair hanging down, head encircled by a wreath of leaves. The boy has long red stockings and puffed trunks striped with blue, a close-fitting red jerkin, cut in tabs at the waist; the tight sleeves with epaulettes also cut in tabs, round cap. Materials velvet and satin.

BACCHANTE. White tulle dress, with green satin tunic and bodice, fully trimmed with grapes and leaves; leopard's skin attached to the back; grapes on the head.

BACKGAMMON. Maize satin low bodice and short skirt, trimmed with black velvet and gold braid; upper skirt in deep points alternately cerise and black satin, bordered with gold braid; velvet necklet, backgammon men as pendants. Enamel dice for ear-rings; bracelet clasps, and ornaments on maize and cerise satin cap. Cup for dice suspended by gold cord from waist to hold handkerchief.

BADMINTON. See LAWN TENNIS.

BALCHRISTIE, MRS. (*Heart of Mid-Lothian*). Dark dress, plain skirt, low square bodice, kerchief inside; sleeves to elbow, muslin below; square muslin lace-edged apron covering front breadth; muslin cap with bows and ends of ribbon. Stick in hand; bunch of keys at side. Stuff, satin, silk, or velvet are suitable materials. Coloured Illustration Plate III.

BALEARIC ISLES, PEASANTS OF. Dress of black silk or merino, bodice made half-high, with elbow sleeves, ornamented down all the length with metal buttons; the bodice is trimmed in front with silver beads and chains. Full plain skirt, large striped apron. The distinguishing feature is the rebozello, viz., head-dress made of muslin or lace, like a half handkerchief, the centre point falling at the back, two other ends in front. It is fastened at the back of the head, and is brought together like a nun's veil. The hair floats loosely beneath it.

BARNABÉ, MADAME (*La Timbale d'Argent*). Short skirt of sky-blue Cashmere, with five graduated rows of black velvet; low blue bodice trimmed with black velvet, showing a low linen chemisette above, and cut in tabs round the waist,

III.



28 MEYERSTEIN, LITHO.

MRS BALCHRISTIE



bordered with blue ruching. Muslin apron trimmed to match; black kid shoes with black straps across the instep, and buckles. The hair turned back and entwined with blue scarf.

BARRABADOUR, PRINCESS (*Arabian Nights*). Amber satin skirt, opening over dress of pale blue satin, embroidered with gold and made with tight amber sleeves, and hanging blue satin sleeves outside; red scarf draped about hips; hair in two long plaits, blended with pearls; gold and pearl ornaments; red turban like scarf round the head; blue shoes, embroidered with silver.

BARRY, MADAME DU. Court dress of Louis XV.'s reign, generally pink and white. Pointed low bodice with stomacher, silk revers at the top, lace and muslin within; a garland of roses from the right shoulder; brocaded train over petticoat, trimmed with lace and pearls; sleeves to elbow and ruffles; ornaments pearls. Hair powdered and worn over high cushion, curls at the back, with pearls and pink roses intermixed. In Dumas' play of *Sir Joseph Balsamo* this character appeared in a Court dress with paniers, the bodice cut in a long point, the brocaded dress trimmed with bouquets of roses and silver flowers, the corslet with diamonds, a cordon of roses across the bodice from right to left. Plate IV., Fig. 6.

BASQUE PEASANT. Kilted skirt of red flannel; embroidered stomacher of same, showing beneath black jacket trimmed with gold; red stockings with blue garters; lace cap, and blue hood.

BATH, WIFE OF. (*Chaucer*.) Short striped scarlet petticoat, green over-dress, pinned together at back; large apron, the gathers arranged in honeycomb smocking from waist to the depth of five inches, the same on the upper part of the sleeves made of green like the tunic; bodice cut square, showing chemisette of linen. Hair in net, with kerchief knotted beneath the chin and fastened with ornamental pins; over this a rough beaver hat turning up on one side, peaked at the other, a feather round the crown; riding-whip and spurs, distaff in other hand.

BATILDE, COUNTESS. (*Olivette*.) Crimson velvet bodice and train cut in one, and embroidered in gold and silver, over a Princess dress of light grey satin, richly embroidered; puffed sleeves of velvet; a Medici collar; large felt hat and feather.

BAVARIAN PEASANT. *See GERMAN.*

BAYONNE FISHWIFE. *See FISHWOMEN.*

BEADLE PARISIENNE. Watteau overskirt of pink satin, cut square at neck, and showing a silver cloth stomacher; petticoat of grey satin, slashed with silver cloth, and having two gathered flounces; pink satin shoes with high grey heels; grey satin hat, worn on the side of the head over powdered hair, with pink ribbons.

BEATRICE D'ESTE, DUCHESS OF MILAN. Long skirt of rich brocade or velvet untrimmed; bodice a low square, edged with pearls and velvet, the sleeves slashed, showing white under-sleeves, straight and tight to wrist; a collarette round the throat, from which pearls fall on the bodice. The hair is worn smooth with a coil at the back, and a pearl fillet or coil.

BEATRICE (*Much Ado about Nothing*). Satin gown touching the ground; muslin apron bordered with vandykes; low bodice slightly pointed, a kerchief inside; a close-plaited muslin ruff turned back, displaying the neck; sleeves to elbow, puff at shoulder, and caught up inside the arm with a button. The hair in curls; pointed satin hat worn at the back of head.

BEATRICE, WIFE OF JAMES I. Skirt of pink and yellow satin, made with one deep flounce from the knee, headed by roses, pointed train surrounded by roses; crown set at back of head; low bodice.

BEAUTY (*Beauty and the Beast*), in the Fairy-tale Quadrille, at Marlborough House, wore a white tulle dress, full bodice, belt, and pendant sleeves. A classic robe of soft cashmere trimmed with gold is also suitable.

BEE. Short skirt of black and yellow or yellow and brown plush in horizontal stripes; black velvet bodice edged and striped with gold, made as a deep cuirass, long black velvet sleeves, and gloves; wings of yellow gauze bordered with gold, or of white gauze veined with gold, distended on wire attached to back; black velvet cap to imitate the head and antennæ of the insect; black high-heeled shoes with yellow bows; yellow and black striped stockings. Wasp is a similar dress, but the stripes are more decided. Velvet and satin or plush are suitable materials. It is sometimes rendered with a skirt of puffed green tulle with band of black velvet at intervals. *See also* HORNET, Coloured Illustration, Plate XIV.

BELLE, LA, DAME SANS MERCI. (*See Keats's ballad.*) Long mediæval robe of blood-red sateen, with a mantle fastened from the shoulders of the same colour; the bodice rounded at the throat, and rather low; a thick gold torque at throat; the robe is cut in one and moulded to the figure, the sleeves full and long. The garland on head, bracelets, and "fragrant zone," should be made of grasses and wild flowers; the hair left loose and floating; a branch of some wild berried plant in the hand, no gloves.

BELL, LADY. Poudre costume of white satin with pink sacque, trimmed with old point. Hair powdered; pink satin cap and pink roses placed on one side.

BERENGARIA OF NAVARRE, WIFE OF RICHARD I. Satin skirt, the front embroidered with the arms of England, bordered with ermine; long cuirass bodice, jewelled and embroidered stomacher, top and edge of cuirass outlined with ermine; sleeves tight to wrist; regal velvet mantle bordered with ermine from shoulders. Fair hair loose and flowing; gauze gold-edged veil; royal crown. A loose bodice is more historically correct, but is seldom worn. The robe may be made long and plain, the fulness put in at the neck, and falling straight to the feet, without much extra width in the skirt, and fastened at the back, of pale fawn silk, embroidered all over with a diapered pattern, or waving crossed lines in dull gold-coloured silk. A collar of gold round the throat, jewelled with pearls, and a girdle of the same round waist. The sleeves cut rather tight to half-way below the elbow, then hanging in very long points. From the shoulders the royal mantle of tawny red plush or velvet, lined with fawn satin; shoes of plush or velvet of the same colour as the mantle. Gold circlet on head, and the hair flowing free.

BERGÈRE. *See* SHEPHERDESS.

BERNE, BERNESE PEASANT OF. *See* SWISS, Coloured Illustration, Plate XXIX.

BERTRADE (*Heloise and Abelard*). Short skirt, perpendicularly striped with velvet; tunic, low square bodice, and deep hanging sleeves, bordered with velvet, velvet aumonière at side; white linen chemisette; high stiff pointed head-dress matching tunic, striped with velvet; pendant tulle veil attached. This costume is carried out in two colours; maize and blue, or black and white, and blue or pink.

BETTINA (*La Mascotte*). A Princess dress of silk with brocade intermixed, puffs at the top of the sleeves ; bodice low, square ; with pointed cap having gold trimming.

BETTY, MY LADY. Quilted petticoat ; tunic of velvet or brocade ; long, pointed, low bodice ; powdered hair with pearls and rosebuds ; mittens ; high-heeled shoes.

BLACK-EYED SUSAN. Short full skirt of unbleached linen ; full-banded bodice, with blue sailor collar and cuffs ; black silk handkerchief tied in sailor's knot in front ; black tarpaulin sailor's hat, with a bunch of white flowers. It is also rendered by a short chintz dress, white muslin cap and apron, coloured kerchief, knotted over the shoulders.

BLANCHISSEUSE. See WASHERWOMAN.

BLANCHE REINE (LA). Dress *à la* Marie Stuart, made in white silk or satin and pearls ; the Marie Stuart cap and veil. See Plate XXII. Fig. 45.

BLANCHE OF CASTILLE. A white satin skirt and bodice, embroidered with crescents, lilies of the valley, and white roses ; black satin mantle powdered with silver stars and pearls ; pearl pouch at the side ; tiara of pearls and silver stars ; white tulle wimple.

BLUEBELL. Blue dress trimmed with leaves and bluebells ; cap like a bluebell, made of satin. Or a more elaborate costume as follows :—Short and narrow blue silk skirt, cut in deep scallop at the edge and framed on wire ; the low blue bodice scalloped at the neck and sleeves, showing under-bodice of pale yellow laced across with blue cord ; blue shoes and stockings ; cap of silk in the form of the flower with green stalk ; hair flowing ; basket on arm ; bluebells of Scotland about dress. See also FLOWERS.

BLUEBELLS OF SCOTLAND. Sky-blue tulle with bluebells ; bunch of berries and ivy-leaves with wreath of bluebells.

BOADICEA. Classic dress of soft white woollen stuff bordered with gold ; bodice full, and cut in one with skirt, and confined at waist with gold girdle, a brooch on either shoulder, no sleeves ; hair flowing, confined by gold circlet ; spear or diadem in hand.

BOHÉMIENNE. Short black satin skirt edged with black grelots and gold fringe and coins ; large ornamental

IV.



5

Buy-a-broom.



6 Madame du Barry



7 Boheep



8 Brunton



pattern of gold, worked up the front and sides ; above this a scarf of black lace, almost covered by a tunic of scarlet and gold. Oriental silk tunic, pointed on one side, and knotted on the other. Low black body, cut square, trimmed with gold chains and coins ; handkerchief of the same red and gold material, tightly tied round the head ; black stockings embroidered in gold spangles and shoes *en suite*. Or, short black satin skirt bordered with gold braid and coins ; crimson satin tunic ornamented with gold butterflies and stars ; black and crimson satin jacket, with coins ; crimson satin head-dress with gold sequins ; anklets and necklets of gold coins. *See GIPSY.*

BOHEMIAN GIRL. *See* **ARLINE.**

BONBONNIÈRE. Short red, white, and blue skirt ; low square bodice of crimson, trimmed across the front with blue ; muslin apron and cap, with blue and red ribbons ; a basket of bonbons in the hand, and a pair of scales. Another rendering is a dress of lemon-coloured tulle, trimmed with lace and French bonbons.

BO-PEEP. A short skirt, bunched-up tunic, black velvet low bodice, laced in front with coloured ribbons over white muslin, short sleeves ; straw hat and coloured ribbon streamers, and flowers ; crook, tied with bunch of ribbons ; a toy lamb may be carried under arm ; black shoes, coloured heels and stockings ; large blue apron may be added. This can be carried out in silk, satin, or cotton, with brocaded or chintz tunic. Hair powdered or not, as preferred. *See* Plate IV., Fig. 7. Or Walter Crane's Bo-Peep is as follows :—The bodice yellow, full and rather low in the neck, where it is gathered into a band ; the upper skirt of blue cotton is full and looped up over a bright pink under-skirt, which is just long enough to leave the yellow-clad ankles and feet clearly visible ; folded yellow waistband ; the hat is a Dolly Varden shape in straw, trimmed with flowers or bows, and tied on to the head with a piece of pink or blue ribbon ; the crook ornamented with a bunch of blue, pink, and yellow ribbons.

BOTHWELL, COUNTESS OF. Coloured satin train over white satin skirt, embroidered in gold-coloured satin ; pointed bodice trimmed with gold ; high ruff ; pearl ornaments ; Marie Stuart head-dress.

BOULANGÈRE, LA BELLE. Orange silk skirt, short, covered with white lace, headed by ruching; low bodice, pointed in front, the back cut in one with the train, made of striped satin and bunched up, elbow sleeves; lace apron and cap. A fan hangs at one side, at the other a hook with baker's "mark-boards."

BOULE DE NEIGE. (*A White Rose.*) Dress of frosted tulle over white satin, the front a mass of white roses, without leaves, set in puffings of white tulle, spangled with dewdrops. Tunic of frosted tulle, bordered with rose-leaves, and caught up with roses, rosebuds, and leaves. Long white satin bodice and waistcoat of silver brocade, edged with green leaves; a cluster of white roses on left of bodice. Long white gloves, with three bands of small rose-leaves, tuft of rosebuds and leaves at the top of each; fan of green leaves, scattered over with rose-petals; wreath of white roses and leaves. A few white petals scattered over the hair.

BOURBONNAISE, LA BELLE. Yellow short skirt, bound with black. Blue overskirt, low black velvet bodice, with long sleeves and laced in front. A straw hat at the back of the head, trimmed with black velvet and red roses; silver arrow in the hair, violin carried in the hand.

BOURGEOISE (of Louis XV. time). Grey silk skirt, having lace flounces; pink over-dress and mantle, showing grey stomacher; pink shoes, with diamond buckles; grey stockings, head-dress of Brussels lace and pink ribbons; diamond ornaments.

BRADWARDINE, ROSE (*Waverley*). Costume of last century; train, and low-pointed bodice of old brocade, satin, or velvet, over quilted petticoat; small satin hat, with roses and feathers; powdered hair.

BRANKSOME, LADY OF. Long velvet train over satin petticoat; richly trimmed or embroidered sleeves; slashed high bodice, with lace ruff covered with jewels; jewelled coronet and veil.

BRETON. Short coloured skirt with horizontal rows of black velvet to waist, or bordered with Breton embroidery; low Breton bodice and short sleeves of contrasting colour, showing high linen chemisette and long sleeves; large, square embroidered apron trimmed with silver fringe, and

oblong pockets ; black shoes, clocked stockings ; Breton lace cap with flowers ; large silver Breton cross and ornaments on black velvet. Any amount of embroidery and spangles admissible. The form of bodice and cap will be best gleaned from Plate IV., Fig. 8.

BRENDA AND MINNA TROIL (*The Pirate*). Good costumes for two sisters. Minna, dark, proud, and sad ; Brenda, fair and glad. The scene is laid in 1724, and the dresses are of Norwegian type, Minna a short, amber petticoat trimmed with fringe, a gold bronze velvet, low, square bodice over white chemisette high to the throat ; hair hanging in two long plaits, amber handkerchief knotted about it. Or pale amber silk sacque over petticoat of cream quilted satin, ruffles to sleeves, kerchief and apron of old lace, double falling ruff at neck, and snood of yellow ribbon. Brenda, same in salmon and cinnamon. Minna may also wear a riding-dress, with cavalier hat and plume, and Brenda, blue skirt bound with brown, full-sleeved chemisette bodice of cream colour, with old silver charms and clasps ; sleeveless jacket of pale blue Indian silk, blue silk stockings, shoes of untanned leather ; flowing hair bound with old silver beads or ribbon.

BRIDE OF ABYDOS. Byron's heroine wears a rich Greek dress. Short skirt bordered with gold ; bodice opening over chemisette, striped with gold, red sash at waist ; long Greek sleeveless casaque of velvet edged with embroidery ; small satin toque at side of head, and covered with sequins ; ornaments, sequins. Materials, satin and velvet. *See also GREEK.*

BRIDAL COSTUME OF 16th CENTURY. Made in white satin with flowing skirt, having two bands at the edge of silver tinsel. High pointed bodice, with ruff at throat ; girdle round waist, and rows of jewels in the front ; tight sleeves to wrist, with cuffs and epaulettes of fine lawn ; straight hanging sleeves from the shoulder ; hair combed from the face, and gathered in a coronet, from this the veil descends.

BRIGAND'S WIFE. Short stuff skirt with yellow, blue, scarlet, and black stripes ; low square velvet bodice, basque in tabs, and embroidered with gold, loose white sleeves to elbow, and low square chemisette of jaconet muslin ; coins suspended where they will droop, and worn for ornaments ; striped stockings ; black high-heeled shoes. Hair in two long plaits with

coloured ribbons and coins entwined ; black peaked hat with feathers. The bodice is sometimes a double-breasted jacket, with revers and gold buttons ; white muslin tie and ruffles.

BRISTOL RED-MAID. *See CHARITY-GIRLS.*

BRITANNIA. A gold helmet, trident, and shield, with Royal arms. The dress white satin, with a steel cuirass ; or a white cashmere flowing skirt, loose classic bodice and gold belt ; a scarlet scarf fastened on left shoulder and floating on to dress, or the Union Jack draped over it.

BRUNHILDA AND KRIEMHILDA (*Niebelungen Lied*). Suitable for two sisters. They wear rich gold stuffs made in Burgundian fashion of the thirteenth century. Brunhilda would have under-dress of brocade, over-dress caught up at the side of gold tissue, low square bodice bordered with jewels, jewelled stomacher, silver girdle ; sleeves puffed at elbow and shoulder ; gold crown, hair in coil entwined with pearls. Kriemhilda : under-skirt of rich stuff, bordered with bands of gold ; upper dress of embroidered cloth of gold, bordered with ermine, low bodice much jewelled in front, long sleeves lined with ermine, and bound with gold, tight sleeves to wrist, hair on shoulders, surmounted by a crown.

BULGARIAN PEASANT. Short blue petticoat, trimmed with bands of red and gold, overskirt of pale blue stuff bordered and embroidered in three stripes with red, white, and gold. The red velvet bodice, which is close-fitting, is cut out heart-shape in front, the opening bordered with similar embroidery, showing an under-bodice of white cashmere, also embroidered heart-shape ; tight sleeves, with bands of embroidery at the shoulders and cuffs ; sash of many colours round the waist.

BUNCH, MOTHER. *See MOTHER HUBBARD.*

BUNCH OF KEYS. A long black dress on which gilt paper keys are sewn at intervals. A bunch of keys are suspended at the waist. The head-dress, necklace, and earrings are made of gilt paper.

BURGESS'S WIFE (time, Henry IV.). Petticoat and bodice of satin or brocade ; velvet train ; apron, fichu, and ruff of lace and muslin ; black velvet conical hat trimmed with lace and ribbon and a feather.

BURMESE PEASANT. Short, narrow petticoat with tight tunic, so tight it is almost impossible to sit down. The under-skirt is of a rough material in various colours; the upper is of black cotton velvet, embroidered in colours. The loose bodice is cut in one with the tunic, and opens at the neck to show a white low chemisette. Beads are worn round the neck; the sleeves come half way to the elbow; a large, gracefully twisted scarf encircles the head, and a profusion of beads are worn.

BURNEY, MISS FANNY. (Lady-in-waiting to Queen Charlotte.) Yellow satin petticoat, trimmed with brown fur; pale blue train, and stiff, straight low bodice; powdered hair; feathers; pearl ornaments.

BUSY BEE. Pale green robe, dotted over with buttercups, daisies, clover, &c.; broad sash similarly treated; round the waist grass fringe to edge of sash and skirt; pointed bodice, short sleeves; brown velvet robings of the same; bouquet of field flowers; bees embroidered on lemon-coloured shoes; gloves, fan, &c.

BUTTERCUPS AND DAISIES. Short white satin dress, arranged to represent petals of buttercups and daisies, and caught up with garlands and wreaths of the same flowers; wreath of same on head; basket of the same carried in hand. *See FLOWER.*

BUTTERFLY, AND QUEEN OF BUTTERFLIES. Tulle dress bordered with butterflies; black velvet tunic shaped and pointed like the wings; low bodice, with bands of gold across the front; blue gauze wings attached to back; short sleeves, with butterflies; a butterfly on the head; black shoes with blue butterflies. The following is a pretty rendering. White tulle dress, puffed and bouillonnée, with scarf of pale blue satin caught together in loops at back, bordered with tinsel fringe, dotted all over with butterflies; also the bodice; a large one on each shoulder, wreath of butterflies and white veil with butterflies upon it; gold wand in hand with butterfly a-top; pale blue fan with butterflies. For the Queen, the dress would be similar, of bluish silken tissue, the tunic cut in the shape of a butterfly's wings; a jewelled zone round the waist; wand carried in the hand.

BUY-A-BROOM. Also called *Marchande de Balais*; should be carried out in bright colours, such as blue and white.

Short skirt, cerise tunic, and loose bedgown bodice of silk, satin, or chintz; a belt at waist; sleeves to elbow turned up with muslin; muslin kerchief, hat and apron, with cerise bows; hair in plaits; straw hat or cap, with red and blue ribbons; small brooms in hand, and dispersed about the dress; high-heeled shoes, blue striped stockings, mittens. Plate IV. Fig. 5.

CABARETIÈRE. Short skirt of striped black and amber; blue tunic, turned up carelessly. Low black velvet, pointed bodice, laced at back, short sleeves. White satin plastron, barred with black velvet, edged with blue and amber. Muslin apron, trimmed, with the two colours, turned up on left side. High cap of goffered muslin and black velvet. Tankard and key at side. Gold cross and earrings.

CALABRIAN BRIGAND GIRL. Petticoat of red, blue, and green, the front breadth embroidered; brown velvet jacket; red waistcoat; high hat of brown velvet, trimmed with red and green ribbons and cocks' feathers; stiletto at side.

CALVADOS, FISH-GIRL OF. See FISH-GIRL.

CAMARGO. A dancer at the Opera in Louis XV.'s time gave her name to the costume worn by her. Short blue skirt with cross bars of black velvet, bodice of figured silk half-high, with folds of muslin coming across the neck and tucked into the front stomacher; with black velvet, and ruches of blue carried round the top of bodice. Short sleeves with frills of plaited muslin with blue ruching round. Bunched up tunic of figured silk.

CAMBRIDGE. Dress of cream-coloured satin, trimmed with sashes and scarves of Cambridge blue satin; the Cambridge coat of arms on left shoulder; flowers, forget-me-nots, and primroses.

CAMMA (*The Cup*). Sea-green peplum of soft Indian silk, gemmed and embroidered in gold, green, and scarlet; chiton embroidered and fringed with gold; bodice in regular folds, sleeves long, fastened with studs to elbow, coif bound with golden cord; sceptre in hand; bracelets; wash-leather shoes; hair arranged like Venus of Milo.

CAMILLE (*Le Beau Nicholas*). Short skirt of crimson and yellow satin, striped and bordered with frilling; yellow satin bodice with elbow sleeves; white silk bibbed apron, tied beneath the puff at the back, and bordered with black

velvet ; large Leghorn hat, with black velvet strings ; flesh-coloured stockings and white satin shoes.

CANADA. White silk skirt and high jacket, trimmed with swansdown and cloth of silver ; a blue scarf round hips, edged with silver sleigh-bells. The jacket braided and frogged with silver ; wreath of maple leaves and row of berries across bodice. Another blue scarf across bodice, caught up on shoulder with Canadian blue-bird. Blue cap after Scotch shape, trimmed with swansdown, silver embroidered ; hair powdered ; blue satin muff, small bird at side. Or, a classic robe of white with a wreath of maple leaves round the bodice. Head-dress, maple wreath with hair flowing, or a helmet with maple leaves and effigy of Peace. In left hand shield representing Union Jack. "Canada" inscribed in centre.

CANADIAN RINKING COSTUME. The same as the first description, but made entirely in blue, with muff.

CANADIAN SNOW-WREATH. White tulle skirt, blue tunic and bodice, all covered with tufts of swansdown, looped with scarlet flowers and green leaves. White tulle veil, with swansdown tufts ; wreath of swansdown, spray of scarlet flowers.

CANAL, SUEZ. Long flowing robe of cloth-of-gold, with waves of blue satin bordered with pearls, under-skirt of red satin embroidered in Egyptian designs. A gold key at the girdle ; Egyptian head-dress of pearls, turquoise, and diamonds ; girdle of roses and lilies.

CANTONEER. Short skirt of striped silk ; blue coat trimmed with gold braid, red satin collar and cuffs ; scarlet sash, gold fringe at ends.

CARDS, PACK OF. A favourite dress, carried out in varied fashion. Trained robe of yellow, claret, and blue satin or velvet, with square bodice and wide sleeves, bordered with hearts, spades, diamonds, and clubs. A coronet of same on head. The cards printed on white silk round skirt. *See* Plate V., Fig. 9.

THE QUEENS of the several packs wear long velvet or silver lisse dresses of mediæval make, or white ball-dresses, or quilted skirts, with velvet tunics, and bodices, and powdered hair ; the insignias of the several suits appearing in velvet, or jewels about the dresses, on the head, and as ornaments.

CARMEN (heroine of Bizet's opera). In first scene wears a Spanish dress, short skirt, forming three tunics, white, blue, and red, all trimmed with gold braid, the top one covered with a lattice-work of gold braid; white muslin loose bodice, short red or black satin *Senorita* jacket over it; black mantilla. Second dress (a gipsy costume), short skirt of Armenian embroidery in all colours, arranged with bands of the same at the back. Muslin bodice; silver cloth, Spanish jacket, with short and pendant sleeves. Necklace of many rows of silver coins; armlets and bracelets of the same. Head-dress, silver braid, coins, and roses of three colours. See Plate V., Fig. 10. Third dress (a brigand woman), short stuff petticoat, striped blue, yellow, black, and red; scarf of same draped round it. Yellow waistcoat, brown *Senorita* jacket, with long sleeves, trimmed with black ball fringe. Linen cuffs and collars, blue necktie, red handkerchief, tied about head. Round Spanish cap (black). Fourth costume, exquisite Spanish lady's dress, short white satin skirt, with three rows of gold blonde, headed by bands of ruby satin, bordered with gold; down the front bows of gold braid tagged; stay bodice of white satin, with gold buttons, pointed back and front. *Senorita* jacket of ruby satin, with long sleeves, gold blonde ruffles. Mantilla of gold blonde, diamond ornaments, roses at the side. With all but the brigand dress gold-embroidered stockings and shoes. An original "Carmen" dress, "Prosper Merimée" describes the wayward gipsy as wearing, viz.,—a short black silk, with low bodice and short sleeves, or square bodice with elbow sleeves; plain skirt, rather full, black mantilla, and a great bunch of white jasmine fastened high on the head. A large plain black fan, or one of the cheap Spanish fans. *Mdme Dolaro* wore in the second act of the opera: a short dress of blood-red cashmere, made with a full bodice, and a mere shoulder-strap for sleeve; round this was wound three times, beginning at the shoulder, a scarf of black gauze, with wide stripes of gold. No ornaments but a scarlet flower placed high in the hair.

CAROLINE, QUEEN OF EDWARD III. White satin embroidered skirt, train of purple satin bordered with ermine, coming from shoulders, and looped across front with pearls and gold; bodice of same, with ermine and jewelled stomacher; round basque; gold girdle; pendant sleeves; diamond and gold ornaments, gold crown.



9. Cards



10. Carmen



11. Charity Girl



12. Charlotte Corday



CARRIER PIGEON. Plain white tulle dress, with tunic composed of feathers; band of red ribbon across bodice from right shoulder to under left arm, with letter attached; head-dress, cap like pigeon's head.

CASSEPAN, MADAME DE, maid of honour to Marie Antoinette. White satin petticoat, trimmed with gold; train and bodice of pale blue, trimmed with merino; tight, long sleeves; bodice half-high, with lace fichu; powdered hair, and feathers; gold ornaments.

CASTILIAN MAID. Pink satin petticoat, bordered with gold gimp; black velvet bodice, cut with basques, open in front, and laced across a white chemisette of Valenciennes, with thick gold cord; a small black lace apron; shoes of pale pink satin, with ribbon sandals; hat of black velvet, with ostrich plume, posed on one side of head.

CATERINA (in the second act of the *Crown Diamonds*). Riding-dress, and coat of brown velvet, trimmed with amber satin; hair drawn off from forehead, and slightly powdered; large lace jabot, &c.

CATHERINE DE MEDICI. Ample skirt of velvet or rich brocade, just touching the ground, distended with hoops, white front breadth, bands of gold across. Bodice pointed at waist, seams defined with jewels; low stiff ruff on wire foundation from shoulders. Sleeves to wrist in perpendicular puffings, full at top, low cuff turning upwards; over these gossamer sleeves from shoulders to hem of dress. Hair turned off face in roll; coif after Marie Stuart order, but not so pointed. Shoes broad-toed, sewn with pearls. Yellow, red, and black favourite colours, and rich arabesque brocades worn.

CATHERINE OF ARRAGON. Dark velvet robe, bordered with ermine, displaying satin or cloth of gold, front breadth trimmed with pearls or rich embroidery. A low, square, staylike bodice to waist, with jewelled girdle; brodered stomacher with jewels. A satin habit-shirt, or partlet, worked with gold and pearls, tight under-sleeves to match; pendant velvet sleeves, lined with ermine. Black velvet hood, with triple-jewelled front; gauze veil at back. Pointed velvet shoes, slashed. The richest materials may be used, as well as black velvet and white satin. A sprig of lavender carried in the hand.

CATHERINE OF RUSSIA (as worn by Baroness Brunnow at Queen's fancy ball, 1842). White satin skirt,

with pelisse of rose-coloured satin, trimmed with ermine ; hat to match, with aigrette ; a heron's plume ; long hanging sleeves ; malachite ornaments.

CATHERINE HOWARD. Dress of same period as Catherine of Arragon, rendered in brighter colouring ; the cap round, and not so hoodlike, showing more hair, or replaced by diamond tiara.

CATHERINE PARR. Dress of cloth-of-gold, train two yards long ; kirtle or petticoat of brocade ; pendant sleeves, lined with crimson satin ; jewelled cross at neck ; jewelled girdle. Hood head-dress, with crescent-shaped coronet, a blaze of jewels. See CATHERINE OF ARRAGON.

CATHERINE SEYTON (*The Abbot*). Pale blue satin petticoat, over-dress of blue velvet, open in front, studded and embroidered with pearls. Stomacher of diamonds and opals, high lace ruff. Blue velvet pointed head-dress, lisse veil trimmed with pearls ; a jewelled girdle round the waist. Or white silk skirt, bordered with green velvet, and trimmed *en tablier* with pearls ; low body, and ruff. Green velvet cap, with pearls. Other colours may be used and other gems.

CAUCHOISE. Short petticoat of red satin ; square bodice and tunic of blue and white, the sleeves puffed to wrist. Apron and Cauchoise cap trimmed with lace. The latter high and pointed ; the lace fulled on in rows interspersed with red bows. Gold cross and earrings ; blue striped stockings ; black high-heeled shoes. See Coloured Illustration of NORMANDY PEASANT, Plate XXIV.

CECILY HOMESPUN (*Heir-at-Law*). Plain cotton tunic, and low bodice over short petticoat of same ; muslin cap, kerchief, and apron.

CELIA (*As You Like It*). A shepherdess with crook ornamented with roses. White silk short dress ; tunic and bodice pale blue, all festooned with silver gauze, trimmed with silver cord, blonde, and roses. Small satin hat, blue slippers, pink roses on both. Also grey velvet robe and blue hat. See ROSALIND.

CERES. Dressed as Harvest (*see H.*), or after Flaxman. Classic dress of maize-coloured cashmere bordered with gold, trimmed with garlands of grapes, field-flowers, poppies, corn-flowers, daisies, &c. ; the dress caught up in front to hold a

lapful of the same. Cornucopia full of fruit, and flowers carried in the hand.

CHAMPAGNE BOTTLE. Black velvet skirt ; cuirass bodice of old gold satin, with black sleeves. On the head an old gold and green satin cap with rows of gold braid, a large white satin label on front of skirt, printed on it "Jules Mumm, Rheims. Very dry," or any suitable label. Or skirt of olive silk ; cuirass bodice of gold tissue ; taper waist ; head-dress, green and gold, banded with wire.

CHAPERON ROUGE. French idea of Red Riding-Hood. Cerise satin petticoat, with black velvet stripes ; white muslin chemisette, and bodice of black velvet, laced with cerise ribbons ; white muslin apron ; small silk cap ; fancy basket.

CHARITY GIRLS. Of these there are several kinds. Plate V., Fig. 11, illustrates the ordinary Foundling dress. Short dark-blue skirt, plain bodice with sleeves to elbow. Cambric tippet, with collar coming to waist, back and front ; sleevelets from elbow to knuckles, with place for thumb, meeting dress sleeve. Cap with upstanding crown, high in front, the lappet-piece with crimped border, turned up at ears. Blue ribbon falling on tippet, with medal. At St. Botolph's School the dress is dark green, dark green ribbon on cap ; amber stockings and leather shoes. At St. Giles's-in-the-fields and Lady Owen's School the dress is light blue. The Bristol Red Maid wears a red short full dress to ankles, bodice made with basque, long sleeves, linen cuffs outside, long linen apron and cape of jaconet ; mob cap tied with blue ribbon ; grey stockings, low shoes, white cotton gloves.

CHARITY, SISTER OF. See GENEVA SISTER.

CHARLES I. PERIOD (Dress of), best seen in Vandyke's pictures. Costume as worn by Queen Henrietta Maria and Court, plain satin or velvet skirt full, touching ground, short-waisted low square bodice, pointed back and front, Vandyke collar turning downwards from shoulders ; stomacher hung with pearls and diamonds ; sleeves one large puff to elbow, with ruffles, pearl girdle, sometimes pearl embroidery on sides of skirt, and a heavy velvet train in plaits from shoulders. Hair cut square across forehead, and curled back and front ; single row of diamonds or pearls round head. The hats large, of velvet or satin, with plumes turned up on

one side and bordered with pearls. Dress to be rendered in white, pink, or yellow satin, or black or ruby velvet. Round feather fan carried in hand. The Princesses as children wore skirts touching the ground, sewn in plaits at the waist ; the bodices square, with sleeves puffed or coming to wrist, and vandyke cuffs, made in dark blue, drab, black, or gold satin, or velvet (sometimes with sacque from shoulders), almost hidden by large, square, muslin apron, bordered with pointed lace, having square bibs and lace epaulettes. They wore close-fitting net caps, with lace, like those of an infant.

CHARLES II., PERIOD OF. Peacock blue and gold brocade, with flounces of gold embroidery and point d'Alençon lace, and train of old gold satin ; tiara, and ornaments, diamonds. The skirts were made plain and long, the bodices low, with lace turning downwards from shoulders.

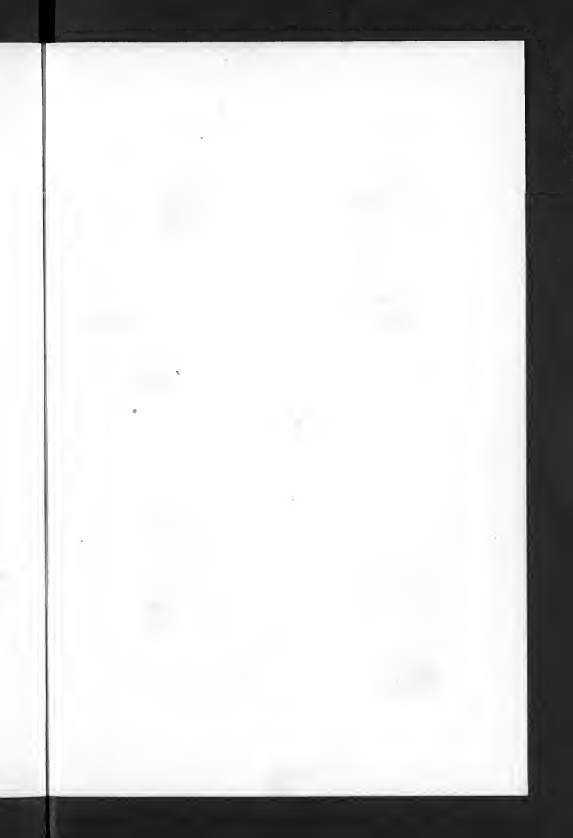
CHARLES VII., DAME DE QUALITÉ, REIGN OF. Blue satin, trimmed with ermine and black velvet, over old gold satin petticoat ; belt at waist, revers on bodice, long tight sleeves ; conical head-dress of black velvet, trimmed with tulle, old point lace. Ornaments, pearls and diamonds.

CHARLOTTE CORDAY. Short, scanty skirt of white muslin or grey cashmere ; a gathered flounce round. A muslin fichu over the short-waisted bodice, crossing in front and tied at back, long, tight sleeves. Large muslin cap, which goes by her name, full crown, lace round, plain in front, much gathered at back ; ribbon about crown, bow on right side, tricolour cockade on left. See Plate V., Fig. 12.

CHARLOTTE, QUEEN (WIFE OF GEORGE III.). Skirt of white satin, the front embroidered in gold ; train and bodice of pink flowered satin, trimmed with lace, long narrow pointed low bodice ; powdered hair ; pearls, feathers, and diamonds.

CHERRY RIPE. Evening dress of white tulle or grey silk, trimmed all over with cherries, a plastron of cherries on front of square bodice, earrings and necklace of pendant cherries. Basket of cherries carried in hand. Or red satin short skirt, with tunic of drab satin or Indian muslin, bordered with leaves and cherries, sleeves of cherries and leaves ; low square satin bodice ; wreath to match ; basket of fruit in hand ; fan bordered with cherry leaves.

CHESS. Front breadth squares of black and white silk,



VI.



13 China.



14. Cinderella.



15 Colleen Bawn



16. Coming thro' the Rye.

black band at edge of skirt, row of red ribbon above. Black silk train piped with red, caught up with check ribbon, and bordered with checks. Sleeves of black and white squares to wrist, black cuffs piped with red. V-shaped black bodice, with ruff. Coronet of chessmen, larger pieces in front, the same for ornaments, all made of wood.

CHESS, LIVING. The several pieces in chess are sometimes thus represented:—PAWNS, young ladies in red and blue dresses à l'Amazon; skirts and bodices trimmed with gold and silver fringe; handsomely embroidered gold and silver helmets, with plumes. KNIGHTS in complete armour, one side gold, one silver. BISHOPS in archiepiscopal robes. ROOKS in gorgeous medieval dresses. KINGS and QUEENS in royal robes of satin and velvet, with crowns, diamonds, &c. HERALDS in tabards.

CHIEFTAIN'S DAUGHTER. (Time of Prince Charlie.) White skirt trimmed with tartan; black velvet bodice with tartan scarf; gold sword and aigrette, with badge of gold birch leaves; gold ornaments.

CHILD (ROYAL ABBESS), OF WHITBY. Plain white woollen robe; mantle over it, embroidered in cross pattern; abbess' staff, book, with long veil of black muslin; no gloves.

CHINA. A fashionable character carried out in several ways. For Dresden China (see D). White China (see W). Modern China. Blue and white circular head-dress simulating a china plate; a low square white jersey bodice trimmed with blue; sleeves nearly to wrist; a blue scarf about the hips, and tunic of silver lattice-work and white satin with gold tassels and fringe; short blue satin skirt; a wand surmounted by a dove carried in the hand. Etruscan China. Egyptian red, black and gold. The hat in form like a coronet, is black with red and gold embroidered design, the square-cut low bodice is black, with red stomacher trimmed with gold; white short sleeves; red short skirt; black tunic bordered with red and trimmed with gold; Etruscan tazza and vases in the hand. Faience de Longwy might be carried out in a cretonne with green mousse ground, black lines and white flowers. A coronet of the same white flowers forms the head-dress; the bodice has a rounded yoke-piece bordered with gold, a white muslin full bodice showing between it and the corselet; bodice and tunic cut in one, and bordered with

gold fringe; plain short skirt; a hand-screen of the same colouring carried in the hand. **Vallauris Ware.** A square low bodice and tunic in one, of dark green, outlined in gold, over white satin skirt; a plastron of white flowers down the front, white sleeves, and a coronet head-dress like a green plate edged with gold. **Wedgwood** has a sort of cottage hat of blue and white with the Greek key bordering; a white under-bodice low and heart-shaped; a blue cuirass bodice, bordered with the same key pattern on white, tunic of blue and white bordered with a band of blue, and blue tassels, blue short skirt, a blue and white caladium leaf carried in the hand. (See Plate VI., Fig. 13). **Japanese.** Square cuirass bodice and tunic of blue and white in Japanese designs. A head-dress of the same, and bracelets with blue plaques. For **Sèvres** the hair is powdered; a coquettish hat on one side of the head, with a bouquet of roses; low square cuirass and tunic, white with gold fleurs-de-lis and bands of pink satin for trimming; pink satin under-skirt; bunches of roses on the shoulder; a fleur-de-lis wand.

CHINESE COSTUMES should be dresses brought from the country. The lady wears a narrow skirt and loose over-dress with large hanging sleeves of two-coloured satins, embroidered in gold and coloured silks; silk trousers, and ankle-bangles; hair *à la Chinoise*, with flowers and silver pins; fan in hand; Chinese shoes.

CHOCOLATIÈRE, LA. (From *Léotard's Picture at Dresden*.) Short dark-grey skirt; white apron with bib, reaching to the hem of skirt; yellowish-brown jacket with gathered all-round basque; a three-cornered fichu crossed in front; sleeves to elbow, white showing below; close-fitting pink-lined lace cap; tray of chocolates in hand; black high-heeled shoes.

CHOCOLATE CREAM. Evening dress, arranged with a skirt of chocolate colour and a tunic and bodice of the lighter shade.

CHRISTMAS. See WINTER.

CIGALE. Short red skirt; Zouave jacket; purple silk vest beneath; coloured scarf across bodice, tied under left arm. High riding boots, black silk stockings; round cap of red silk with gold band; a small barrel slung on one shoulder.

CINDERELLA wears either a short cotton dress and tunic, like Lady Adelina Cocks (now Marchioness of Tavistock), at Marlborough House, with long linen bibbed apron, muslin fichu and cap, a broom in hand, and a glass shoe at side (*see* Plate VI., Fig. 14). Another rendering:—Black and white striped short skirt; fish-wife tunic of ash-coloured cashmere; high cambric bodice, V-shape; short sleeves; corsage of red velvet, with black velvet bretelles, crossing in front and attached to tunic; black and white striped stockings; black shoes, silver buckles; short broom and bellows. Cinderella at the ball as follows: Train of blue silk; petticoat pink; square bodice; all trimmed with silver lace and roses; wreath on head; the slipper at side. Slippers of silver perforated cardboard can now be bought, or a satin slipper can be covered with talc cloth. Dress of 17th century also correct.

CIRCASSIAN. Costume of white satin embroidered with silver, consisting of skirt, long bodice, and under-bodice; the face, all but the eyes, veiled in white muslin; gold chains from wrist to wrist and ankle to ankle; white satin Turkish trousers; scarlet velvet Greek cap, with gold tassels; hair in plaits, entwined with pearl.

CLAIRE DE LUNE. *See* MOONLIGHT.

CLARICE D'AUBIGNY, 1467. As worn by Lady Elizabeth Villiers at the Buckingham Palace Ball. Short skirt of ermine; tunic and low bodice of blue velvet bordered with silver; ermine braces; stomacher of darker velvet wrought in silver; conical Cauchoise head-dress, with tulle veil.

CLAIRETTE. *See* ANGOT.

CLASSIC. For style, *see* CLEOPATRA, DRUIDESS, ANCIENT GREEK, &c.

CLAUDE, QUEEN, French, 1515, as worn by Princess Augusta of Cambridge, at Buckingham Palace ball. Skirt of silver tissue, bordered with ermine, upper skirt of light blue velvet embroidered with fleurs-de-lis in silver, one side cut up and bordered with ermine; low full bodice, outlined with diamonds, jewelled girdle, tight sleeves of silver tissue, with a row of pearl buttons on outside of arm. Crown of turquoise and brilliants; necklace to match. Veil of silver tissue.

CLEOPATRA. White satin or cashmere costume embroidered in gold. Plain flowing skirt; bodice low and loose,

in classic style ; jewelled girdle half-hidden by fulness. Asp on front of bodice ; winglike sleeves. Red toga fastened on left shoulder with jewels, bordered with gold fringe. Serpent bracelets round upper arm and wrist, united by chains. Hair hanging down ; jewelled diadem.

CLOCHES DE CORNEVILLE. *See* SERPOLETTE and GERMAINE.

CLOUD WITH SILVER LINING. Pink tulle and silver cloth interblended with blue tulle, caught up with silver. Evening dress of walking length. Low full bodice of pink and silver, with belt at waist ; silver star coronet ; pink and silver veil. Two shades of grey tulle and silver also appropriate.

CLOWN (Female). Dress of white cashmere, made with short skirt, loose low-banded bodice, short sleeves, all ornamented with grotesque figures in dark red velvet. White shoes and stockings, with red clocks. Conical white cap with red velvet band.

CLUBS, QUEEN OF. *See* CARDS.

COINS. White satin dress, with coins of all sizes arranged round skirt, tunic, and low bodice ; veil of tulle fringed with coins ; gold net on head, bordered with coins ; ornaments coins. *See also* MONEY and GOLD.

COLINETTE. (French peasant.) Short petticoat of red and black stripes ; over-skirt of gold cashmere lined with red, and so looped as to show the lining ; black velvet bodice ; white kerchief, apron, and French cap ; black stockings, gold and red clocks ; black shoes and buckles ; gold ornaments of the Normandy type ; hair in plaits.

COLLEGE GIRL. Skirt of cream sateen with rows of gold braid ; bodice of Eton blue with gold buttons ; linen collars and cuffs ; black tie ; red college gown ; black trencher hat ; pince-nez glasses.

COLLEEN BAWN. Dark blue stockings, high-heeled leather shoes. Short full petticoat of blue serge. Calico bodice and tunic pinned back kirtle fashion, of blue and white stripes ; sleeves tight to elbow ; bodice cut so that the under white bodice is seen. Black velvet and cross round neck ; hair quite smooth, twisted in coil at back. Red cloak with hood. *See* Plate VI., Fig. 15.

COLUMBINE. Skirts of tulle, short, alternately blue, pink, and brown, in vandykes, with gold braid tassels; blue satin low bodice; large bouquet of roses on left side; small grey felt hat, looped up with roses.

COMET. Long blue satin skirt bordered with stars; yellow satin tablier trimmed with stars; low blue silk cuirass bodice shot with amber, bordered with stars; the front of skirt is of the lightest shade of gold, trimmed with gold fringe; hair flowing, coronet of stars; star ornaments.

COMING THRO' THE RYE. Poppy-coloured short petticoat, dark green bodice and laveuse tunic embroidered with rye, grain sewn inside, as if half dropping out; white chemisette, showing sleeves rolled up to elbow; poppy-coloured kerchief; straw hat trimmed with rye, poppies and cornflowers slung on arm; wreath of same on one side of head. Red stockings, black shoes with red bows; sickle at waist. *See* Plate VI., Fig. 16. Or another rendering: Red cashmere made with full, short plain skirt over stuff petticoat, gathered all round waist; broad band to waist cut in low square back and front; tight short sleeves to elbow, turned up with muslin; muslin fichu fastening with poppies and corn; muslin scarf carried round hips and tied with large bow, poppies at edge; scarf caught up with sickles; large hat with grain and poppies hanging down the back; wreath of poppies and grain in hand; gauntlet gloves; fan of grain and poppies. Or Indian muslin; crimson bodice; wreath of cornflowers; basket of wild flowers.

CONNAUGHT PEASANT. Dressed like Colleen Bawn, with red handkerchief on head, sickle in hand.

CONSTANCE NEVILLE (*She Stoops to Conquer*). White satin petticoat, train and bodice of blue and silver; slashed sleeves; powdered hair.

CONTADINA. *See* ITALIAN.

COTTON TRADE. *See* LACE TRADE. The skirt should be made of white cotton, the sash round hips edged with pieces of tape of various widths, alternating with reels of cotton; the words "Cotton Trade" in front; bodice trimmed to match; ornaments, reels of cotton.

COQUETTE. Blue satin train, trimmed with lace and roses, turned back with rose satin; petticoat of white satin,

trimmed with roses and pearls ; blue satin bodice, low and pointed, slashed with pink, elbow sleeves and ruffles ; powdered hair, and small pink rose wreath and aigrette on one side ; hair also looped with pearls.

CORDELIA (*King Lear*). Red or white over-dress and low square bodice bordered with jewelled band ; under-skirt embroidered with dragons. Train from shoulder, with embroidered oak-leaves and pendant sleeves. Hair floating on shoulder ; gold fillet and sandalled shoes.

CRACOVienne. Short blue silk skirt, with wide band of silver fur round the edge ; tight-fitting jacket of blue satin, with long hanging sleeves lined with rose colour and trimmed with ermine ; a puffing of white silk passing through the open front of the jacket, fastened tightly round the throat with a band of the same fur ; small Polish square cap made of blue satin, bordered with fur ; large diamond aigrette and feather wing on one side ; hair powdered and dressed high in front with curls, falling almost to the waist at the back ; long bronze boots, with gilt heels and fur tops.

CRESSIDA (*Troilus and Cressida*). Flowing classic dress of soft white wool ; belt at waist ; low under-bodice visible above bodice ; helmet-like cap.

DALMATIAN. Short stuff skirt, embroidered apron, loose bodice, with many beads round throat, full long white sleeves ; over-dress sleeveless, made of satin, round cap with coins on head, distaff in hand.

DAISY QUEEN, sometimes called Daisy Chain. Fashionable white tulle evening dress, the top of bodice and edge of tunic having fringe of pendant white, red tipped daisies, headed by leaves ; crown of daisies, and tulle veil scattered with daisies ; wand with bunch of daisies carried in hand. See FLOWERS.

DAME TROT. See HUBBARD, MOTHER.

DANCING GIRL. Three skirts : first, pale blue satin with wide border of gold, the second cerise satin, the third soft cream silk, with medallions and gold fringe ; sash tied loosely ; bodice of cream silk, fastened round throat with gold band ; gold waistband and black velvet zouave jacket embroidered in gold and fringed with sequins ; gold arrow in hair ; gay coloured silk handkerchief twisted round head, and sequins ;

coral and gold ornaments; fan formed of cards, hanging as châtelaine; tambourine with gay ribbons.

DANISH PEASANT. Striped skirt touching the ground, tight sleeves, high jacket coming only to waist, embroidered down the front. Large apron almost covering the dress, with embroidery at each side. A coloured handkerchief tied cornerwise on head.

DAUGHTER OF REGIMENT. *See VIVANDIÈRE.*

DAUPHINE (*Joseph Balsamo*). Light grey brocaded silk with gold-coloured flowers; the back flowing, the front with flounces of the brocade drawn up at the sides with tassels of blue, gold, and pearls. At the Versailles fête, she wears cloth of silver, figured with white satin, roses at the side, embroidered with mother-of-pearl; bodice low and pointed, covered with gold and diamonds, trimmed with old English lace; head-dress, white feathers and diamond aigrette.

DAWN. All of pale grey tulle over silk or satin, with a little pale pink introduced. A few narrow, flat-plaited flounces of grey, with a pale pink one in between: scarves of grey tulle, with silver stars fastened at regular distances, draped across, forming the tunic, and looped at the back with loops of palest pink, narrow satin ribbon, and silver; deep basque low square bodice of grey satin (to which the tunic scarves must be fastened), very short sleeves; a diadem of stars, with a half crescent moon in front, and a veil of grey tulle coming from the back of the head, and fastened to the shoulders, and again to the skirt at the back; ornaments, silver stars; grey shoes, and fan of pale pink and grey, or grey and silver. *See AURORA.*

DAY. A white tulle veil and evening dress, with clouds of rose-coloured tulle draped over it, rays in silver cloth radiating from the waist. The hair powdered with gold, a gold sun above the forehead. Butterflies on the shoulders.

DECEMBER. *See WINTER.*

DESEMONA. White satin skirt, with over-dress and train of silver tissue; silver cloth stomacher worked in pearls; satin sleeves puffed to wrist, pendant gauze sleeves from arm-hole. Pearl girdle with tassels; silver aumonière and round feather fan at side. Pearl fillet on head, with silver coronet. Also pointed bodice, flowing skirt, sleeves puffed at the shoulders and trimmed with pearls, closely-dressed, pearl-

decked hair. The soft dove-coloured velvet robe showing an under-skirt of blue.

DEVONSHIRE, DUCHESS OF. *See* GAINSBOROUGH.

DEW. White tulle evening dress and veil studded with crystal drops ; trimmings of green grass. Hair hanging loose, sprinkled with frosting-powder ; wreath of grasses.

DIAMONDS, QUEEN OF. *See* CARDS.

DIABLOTINE. Short satin green or blue skirt, bordered with gold ; low pointed red bodice, short sleeves, long streamers of red satin from the side, falling on skirt and draped at back, with gold fringe, coins, and sequins ; gold coronet with two high, horn-like feathers ; gold ornaments. Bracelets as well as armlets worn.

DIAMANTS, PRINCESS DE. Short white lace dress, the whole being pulled through squares of trellis-work made of silver braid, closely studded with diamonds : round the bottom a full frill of white lace trimmed with silver and diamonds and fringe *en suite* ; silver brocade body, studded with diamonds and trimmed round the edge over the hips with silver fringe and diamond stars ; hair curled closely all over the head and sprinkled with diamonds ; large white feather fan.

DIANA. Red or green hunting-jacket, with gold zone and waistcoat trimmed with gold, or a low bodice with basques laced in front and bordered with leopard-skin ; white satin tunic over short coloured skirt with stars and crescents ; looped up with lions' heads ; mantle of leopard's-skin, lion's head on left side. Crimson boots and buskins laced with a colour. Silver quiver with darts ; Grecian bow and gold arrows. Bracelets and necklet of silver crescents and beads. Head-dress, a silver crescent. Mirror hung at waist. A classical rendering would be as follows :—White cashmere skirt edged with silver ; loose low bodice, sleeves to elbow fastened outside the arm with silver buttons, pointed tunic, silver tassels at points ; short green cashmere mantle across left shoulder, fastened under left arm ; silver girdle, bow, quiver, and arrows ; hair turned off the face in a coil ; silver crescent on forehead ; silver bangles. *See* Plate VII., Fig. 17.

DINORAH. Hair in two long plaits ; light blue skirt, with bands of black velvet ; lace-edged apron ; white chemisette, with long sleeves to wrist ; blue square corselet bodice, laced and trimmed with silver and black velvet.

VII.



17 Diana.



18 Du Vernon.



19 Druidess.



20 Elaine.



DIRECTOIRE (COSTUME OF). Skirt of striped silk with one deep flounce; green pelisse, double breasted, with pink cuffs and revers, double row of silver buttons to waist, the pelisse scalloped round; ruffles and fraise of crêpe lisse; large hat and feather.

DI VERNON. Black or green habit of velvet or satin; jacket with postilion basque, double-breasted; mousquetaire cuffs trimmed with a colour, such as red satin on black velvet, sometimes with gold braid and brandenbourgs. The skirt is looped up on one side over a plain or quilted satin skirt; lace jabot and ruffles; diamond stars; broad-brimmed cavalier hat, with plume and Stuart rose; hunting-whip and horn. See Plate VII., Fig. 18.

DOLL PINCUSHION. Skirt of muslin and lace, plain plastron down front, steel beads mounted on wire put on to simulate pins; bodice edged with same; on the right side a heart-shaped pincushion; head-dress, a crown made of lace and pins; white pins on one side of skirt, black on the other.

DOLLY MAYFLOWER. Black satin petticoat; tunic and low square bodice of flowered silk or cretonne, elbow sleeves; muslin fichu and cap; pocket outside dress; high-heeled shoes with buckles; black silk stockings.

DOLLY VARDEN (*Barnaby Rudge*). Short quilted skirt, bodice, and bunched-up tunic of flowered chintz, the bodice low and laced across; a muslin kerchief inside; sleeves to elbow with frill; hair not powdered; straw hat and ribbons, or muslin cap; high-heeled shoes and bows; coloured stockings.

DOMINOES. Sacque of black satin, the square bodice trimmed with real dominoes, the skirt draped with large ones, over a black and white petticoat. Hair powdered, toque studded with dominoes, black feathers on one side, white aigrette on the other, the fan bearing the wearer's name or monogram in dominoes, gloves painted with dominoes, and shoes trimmed with dominoes to correspond; enamel dominoes for necklace and earrings; a domino embroidered on one corner of the handkerchief.

DOMINO, A. Worn at masque balls and sometimes as a fancy dress. It is made in satin, silk, and brocade, or of

plain cotton in the Princess shape, having often a Watteau plait with cape and large hood and wide sleeves. It should be large and long enough to slip over the dress easily, and hide it completely. The black are usually trimmed with a colour, such as a thick ruching down the front and round the tunic-shaped sleeves, and are often piped with a colour and lined with the same.

DORIGEN (*Chaucer*). Sideless gown of 14th century, made of such thick stuff as amber plush, bordered with grebe; beneath cote hardie of rose-coloured silk richly embroidered; sleeves also embroidered; small coronet on head; long white tippet, edged with gold; veil of silver gauze.

DOROTHY DRUCE. Black or grey Puritan dress; white bibbed apron; kerchief and Puritan cap. *See* PURITAN.

DOWAGER OF BRIONNE. Plain black dress, high to the throat, three jewelled brooches down the bodice, châtelaine at side, miniature attached to velvet bow round the throat; over-dress of satin caught to the side by loops of pearls; white hair; huge high lace cap.

DRAGON-FLY. Evening dress of green tulle, spangled with green tinsel, trimmed with bulrushes and dragon-fly; a dragon-fly on the head and on each shoulder.

DRESDEN CHINA. Under this name almost any *poudré* character may be worn, with or without a sacque. It is generally thus rendered: quilted short skirt; high-heeled shoes and clocked stockings; chintz or brocaded bunched-up tunic; muslin apron; low bodice; short sleeves with ruffles; coloured stomacher laced across; bow of ribbon or black velvet round neck; straw hat or muslin cap. For a shep-herdess a crook must be carried. *See also* CHINA.

DRUIDESS. Long flowing cashmere robe bordered with embroidered oak-leaves; full low bodice drawn to the neck by a string; no tucker; gold girdle; a scarf with pointed ends floating over the right shoulder fastened with brooch on left; all trimmed with gold; gold armlets below the short sleeve; a wreath of oak-leaves. This may be carried out in white, or in grey, with red scarf; gold band and necklet; sandals on feet. It is the correct costume for Norma. *See* Plate VII., Fig. 19.

DUCHESSE, GRANDE. Blue satin skirt of walking length, with silver military braiding down the front and bordered with silver, long Louis XV. jacket edged with silver; waistcoat from waist only, red satin, braided to match the skirt; mousquetaire cuffs of red satin, hussar jacket braided and edged with fur, slung from shoulders; white Steinkirk tie; red satin and fur cap, with pendant point and tassel, star on right breast. Second dress, full evening robe with jewels.

DUCHESS OF DEVONSHIRE. *See* GAINSBOROUGH.

DUENNA. High square black dress, made with tight sleeves and puff on shoulder; Spanish mantilla and comb; red rose at side; black shoes and stockings.

DUSK. Dress of dull grey, muslin or gauze, over satin; silver ornaments and smoked pearls; a bat on shoulder.

DUTCH. There are many varieties of national head-dresses peculiar to Holland, which would hardly be suitable for fancy balls. The usual costume on such occasions is a short blue silk or stuff skirt; short plain over-skirt of some yellow satin or brocade or chintz, high black velvet bodice laced over a high white chemisette with short puffed sleeves, silver bands on either side of the jacket fronts, white cap with a gathered frill, large silver circles above the ears and a silver band across forehead. The bodice may be made to the waist, square at neck, with kerchief tucked in, a band round the waist and across bust. Many pretty Dutch costumes may be copied from Mieris, Gerard Dow, and other Dutch painters. A Dutch skating costume of the 17th century is as follows:—Short satin skirt, long upper one, turned up all round to waist, long pointed bodice, sleeves with one puff, and then two white satin puffs to wrist, satin fur-lined muffis, fur tippets, hoods lined with a colour, gauze veil, high-heeled shoes, skates hanging at the side. A good Dutch costume is worn at Marken: full short black skirt, bordered with gold, large figured apron; square sleeveless jacket bodice of blue, close-fitting, ending at waist, bordered with embroidery, and laced with gold over red under-bodice high to throat; white tight sleeves to elbow, blue armlets to wrist; round high red head-dress like a busby, with two rows of beads.

EARTH. MOTHER EARTH. White satin short skirt with rows of black velvet; red satin tunic, black velvet bodice, laced stomacher, short sleeves; gilt basket on head, with flowers, fruits, and bulbs, ferns, grass, and fruit about

dress, a small globe hung at side, fruits and bulbs. Or a green dress with flowers, fruit, and ferns hanging; basket and flowers in hair.

EARLY ENGLISH. This is generally rendered by a flowing skirt; plain heart-shaped bodice, with revers; tight sleeves, puffed at elbow, slashed at shoulder; pointed hat and veil hanging from it. **OLD ENGLISH** is supposed to be represented by a short scanty skirt, with one gathered flounce; low baby bodice, short waisted; one puff to short sleeves; large muslin mob cap.

EASTERN QUEEN, &c. See **ORIENTAL**.

ÉCAILLÈRE (viz., Oyster-woman). Close-fitting black bodice, pointed, half-high, laced in front, bordered with red braid, fichu draped over top, fastened with a rose; short black sleeves then lace to elbow; tunic of blue gingham draped over short skirt of pompadour sateen; black shoes; striped stockings; black velvet round neck with cross; muslin and lace cap of Madame Angot form.

ECLIPSE. Evening dress with square bodice, divided down the centre perpendicularly, half yellow and gold, half black gauze. Black flowers on one side of the head, gold on the other; one glove yellow, one black; shoes the same.

EDITH BELLENDEN (*Old Mortality*, 1685). The wearer should have fair hair, and be playful and arch. She either wears a riding-dress or a simple green cashmere, trimmed with white lace and silver braid; black velvet cap with white feathers and pearls.

EDITH CLINTON. Long maroon velvet dress quite plain; drooping white hat and feathers.

EDITH PLANTAGENET (*The Talisman*). Long flowing skirt, sewn to cuirass bodice, low on hips; cut square at neck, tight sleeves to wrist, pendant sleeves over them. Front of bodice embroidered in blue and silver, bands of blue embroidered with silver, outlining bodice and sleeves. Hair in two long plaits, braided with pearls. Shoes jewelled. Flowing cloak of a distinctive colour may be added, but is not essential.

EDWARD IV. (Costume of period). Under and over dress of brocade; the over-dress long and flowing, bordered with a band of fur or jewels and held in the hand on the left side. Close-fitting bodice to waist with jewelled band, the

bodice opens from the waist heart-shape in front, with braces of ermine going around the neck, but tapering at the waist, a jewelled stomacher beneath. Jewelled steeple head-dress made of brocaded silk, sugar-loaf shape. A veil of fine gauze shot with gold fastened to the top and flowing about the figure. The sleeves are close-fitting, the cuff cut up inside the arm, and falling over the hand to the knuckles.

EFFIE DEANS. Short blue stuff gown with loose Garibaldi of flowered print, the basque coming over the outside of the skirt; leather belt round the waist; the bodice slightly open at the neck; a piece of blue ribbon round the head, but almost hidden by a plaid which, going over the head, envelops the figure. She carries in her hand a piece of linen she is sewing.

EGYPTIAN. Red under-skirt, with Egyptian hieroglyphics; a white over-dress, caught up on one side by red silk scarf round hips; loose full bodice, pendant sleeves; a peplum fastened on the shoulder, worked with the Egyptian honey-suckle. The hair dressed flat; the head-dress like that of the Sphinx, in black and gold, much jewelled, a bird behind it, and coins in front, or a square of cashmere bordered with sequins, secured to forehead by gold band. Armlets of gold, and necklet with coins and gems.

EGYPTIAN QUEEN. Black, crimson, and gold satin dress; red silk head-dress with sequins; white train over short dress made of gold, black, and white.

EIGHTEENTH CENTURY (Dress of Period). Powder was worn until 1795. Large hoops, short skirts, elbow sleeves, and square bodices, are distinguishing features. See *POUDRÉ*.

ELAINE (*Juyls of the King*). Long golden hair, flowing loosely; a band of gold with stars round head. Dress of rich gold brocade or cashmere, jewelled in front; the bodice comes almost to the throat, and is cut square; it fits figure to hips closely, where is a jewelled band; sleeves tight, with jewelled epaulette. Lily carried in one hand, and Lancelot's letter in the other; a shield on arm. See Plate VII, Fig. 20.

ELEANORE OF AUSTRIA (Wife of Francis I. of France). Skirt touching the ground, of brocade, or richly embroidered silk, satin, or velvet, bordered with gold or

silver, opening to show front breadth of silver brocade, a jewelled girdle and pendant falling in the centre ; the bodice stiff, coming to the waist, cut as low square, the front jewelled ; puffed sleeves to wrist, over them large hanging sleeves, bordered with ermine ; jewelled crown on head.

ELEANOR OF CASTILLE. Dress of rich velvet, silk, or satin, embroidered with crosses ; crown and veil.

ELEMENTS. *See* EARTH, AIR, FIRE, AND WATER.

ELFRIDA, as an Anglo-Saxon queen, wears a long loose robe of silk or cloth ; the bodice and skirt cut in one, confined at the waist by a girdle, and bordered with gold ; long hanging sleeves ; a wimple or piece of linen wrapped about the throat ; hair loose ; the dress may be of cloth or silk ; gold ornaments.

ELIZABETH OF AUSTRIA (Wife of Charles IX. of France). Robe of velvet or satin, trimmed with gold bands and ermine, the front of white satin jewelled and embroidered ; the bodice, filled in with quilted chemisette ; jewelled stomacher ; close ruff ; large fur sleeves ; jewelled coif ; tulle veil ; jewelled girdle.

ELIZABETH, MADAME (Sister of Louis XVI.). A rich dress of the period. The hair powdered, turned off the face and curled ; long curls on shoulders ; train over petticoat trimmed with lace and pearls ; the bodice low, with piped satin revers round, turning downwards ; tulle fichu inside, rose in front ; long tight sleeve to wrist. This might be rendered in pink satin, train and bodice trimmed with roses, grey satin petticoat and stomacher, the latter hung with pearls, the former with lace flounces headed by tulle puffings and flowers.

ELIZABETH, PRINCESS (Daughter of Louis XVI.)
Dress in Prison. Black stuff gown, with tight plain sleeves to wrist, and frilled skirt sewn to waist ; muslin fichu, with double frills hemmed, crossed in front, the ends tied at back ; hair in double roll turned off face, falling in curls at back. **Dress at Court.** Yellow satin skirt and bodice, the latter a low square with elbow-sleeves, silk scarf tied round the waist, ends falling at back ; hair turned over high cushion and powdered.

ELIZABETH PLANTAGENET OF YORK (Queen of Henry VII.). In combined colours of the roses. Brocaded petticoat, red velvet bodice and train, long sleeves to hem of skirt, lined with and bordered with ermine, the train brocaded white and gold, fastened with jewels; jewelled girdle and crown, white roses in hair. Order of St. Esprit. Rich jewels; diamonds and rubies.

ELIZABETH, QUEEN OF ENGLAND, AND HER PERIOD. Full skirt touching ground, often jewelled round hem, gathered to bodice at waist; of brocade or embroidered velvet, worn over a hoop. The bodice is stiff, with deep pointed stomacher, low in front and embroidered with serpents, &c., or jewelled. Ruff supported on wire at back, reaching to the head, the hair frizzed, a small velvet cap and jewelled crown. The front breadth of dress embroidered or quilted with pearls, the sleeves puffed to wrist with ruffles; very pointed shoes. Velvet satin or brocade is suitable. A velvet train bordered with ermine can be worn from shoulders. *See also* AMY ROBSART.

EIZLER BERENGER. White cashmere skirt; blue tunic, embroidered in precious stones; blue body, hanging sleeves, tight satin sleeves underneath; coronet and white veil.

ELSA (*Lohengrin*). First dress of white cashmere, the square-cut bodice coming well down on to the hips, outlined with white worsted girdle, the two ends hanging in front; long sleeves caught up at elbow, showing bare arm, and braided; also the tunic, which falls over long plain skirt; fair hair flowing on shoulders. Second dress, white silk Princess; band of gold embroidery at hem, carried up the front, round the high neck, and wrist of tight sleeves; jewelled girdle round hips; long cloak of silver tissue from shoulders; crown, and gold-spangled tulle veil.

ENCHANTRESS. *See* HUBBARD, MOTHER, AND SORCERESS.

ENID (*Idylls of the King*). A sweeping robe of gold embroidered stuff, the bodice square, very long and pointed, bordered with fur and gold braid, carried round the neck and down the front in the form of a stomacher; the sleeves hang from elbow; the hair in two long plaits; a jewelled coif or fillet on head.

ERIN, IRELAND, HIBERNIA. A fashionable evening dress of green and white tulle, trimmed with shamrocks and gold harps; wreath of shamrocks; or a white or green cashmere classic robe, with green satin peplum, the low full bodice and pendant sleeves bordered with gold-embroidered shamrocks; small gold harps on shoulders; wreath of gold shamrocks; gold ornaments; or a petticoat of cloth of gold; green velvet train and bodice worked with shamrocks; gold girdle; velvet cap and coronet of shamrocks.

ESMERALDA. A rich gipsy dress in yellow, black, and scarlet satin, made short, trimmed with coins and gold braid; a sash of gold tissue tied about the hips, a tambourine carried in hand; low black satin bracelets above and below elbow, united by coins; stay-bodice with coins and gold braid; gold net with sequins; ornaments, sequins. *See* Plate VIII., Fig. 21. *See* GIPSY.

ESTHER, QUEEN. White cashmere under-robe bordered with gold, cut low at neck, with sleeves coming from a band at shoulders and flowing at the back; over this a sleeveless dress, cut heart-shape in front, and fastened with girdle; beads round neck; gold girdle; a cashmere veil reaching to feet; gold-pointed coronet. At a memorable ball in Paris, Queen Esther, who had auburn hair, wore it interplaited with pearls, a black aigrette and diamond stars in a cap of oriental material, like the one Mdme de Pompadour, as Queen Esther, had in Van Tor's picture. The train was of moss green, embroidered in blue and silver, opening over a blue and silver; satin redingote; red satin trousers, embroidered in gold; and slippers worked in gold and pearls. The train was borne by a page.

EUROPE is generally carried out by the national dress of some European country, say Italy, Spain, or France.

EVANGELINE. As a Normandy peasant, with kirtle or petticoat of blue; the tunic, which may match or be of contrasting colours, drawn through the slit at back; large earrings and cross; white Normandy cap; a rosary hanging at the side; the bodice square, with chemisette beneath. *See* NORMANDY.

EVE. Dress of white India muslin, trimmed with apples, leaves, and blossom; fig-leaves for pockets; out of one peeps



21 *Esmeralda*



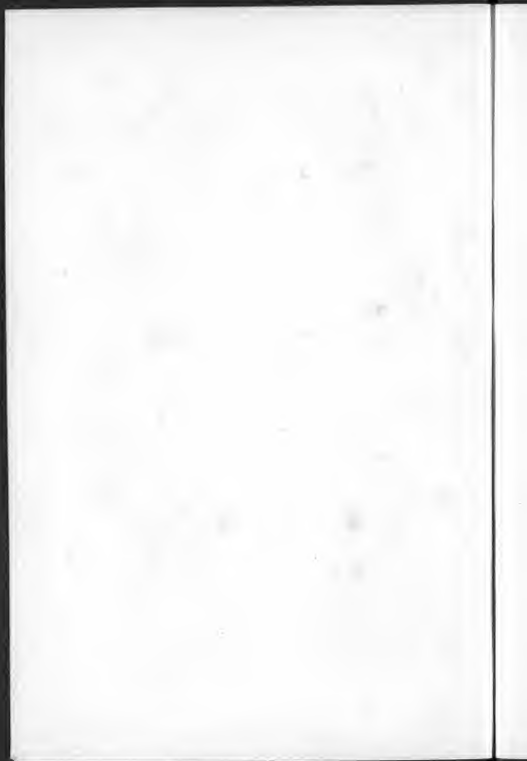
22 *Fairy*



23 *Fatima*



24 *Fish Girl*



a serpent's head with emerald eyes, out of the other falls a triplet of white lilies ; a wreath of small apples, flowers, and leaves ; necklace, a serpent of gold and silver enamel in red and blue.

EVENING AND EVENING STAR. *See STAR.*

EXPRESS. Trained skirt of steel-coloured satin, edged and bound with black velvet, showing a series of rails in steel braid ; skirt stiff at back, the hem edged with a row of movable wheels, which must turn at every movement of the wearer. The front of the skirt is of black velvet, striped downwards ; steel-coloured cuirass ; miniature steam engine in hair, with grey feathers issuing from the funnel ; flowing hair, and wheeled skates for shoes.

FAIR LOCKS (*Fairy Tale*). Dress of gold tissue and white silk, with gold trimmings.

FAIR MAID OF PERTH. White satin skirt of walking length, with low pointed bodice ; stomacher of ruby velvet ; sky-blue satin braces ; long sleeves gathered perpendicularly to the wrist, with ruby velvet cuffs ; short cloak of tartan satin from the shoulders ; blue satin Scotch cap, bound with ruby velvet.

FAIR STAR (*Fairy Tale*). Evening dress of white satin and silver tulle. A star over the forehead.

FAIRY. Short tulle diaphanous dress, with low full bodice, covered with silver spangles ; silver belt at waist ; wings of gauze on wire attached to back ; hair floating ; a silver circlet on the head ; or, for a **Fairy Queen**, a crown, the wand, to be carried in hand, becoming a sceptre. Stars should be introduced on the dress and on the satin shoes. *See Plate VIII., Fig. 22.*

FAIRY GODMOTHER. *See HUBBARD, MOTHER.*

FANS. White satin evening dress embroidered with Japanese fans. Small enamel fans for ornaments. An aigrette with fan on the powdered hair.

FATES, THE. In antique Greek costume. *See GREEK.* Clotho bears a distaff in her hand, and wears a crown with seven stars, the robe spangled with stars ; Lachesis holds a spindle, or is represented spinning ; her robe also star-spangled ; Atropos in black robe and veil ; scissors and threads of various length ; in the hand a knife.

FATIMA. A Turkish dress, with a key hung at side.
See TURKISH. See Plate VIII., Fig. 23.

FAVART, MADAME. Short grass-green skirt, red tunic and square stay-bodice, white chemisette, and white elbow-sleeves, red stockings and black shoes; red or black handkerchief about the head, with coins, hurdy-gurdy in hand. Or as follows: cream dress and grenat, or cerise and blue. These colours may be varied.

FENELLA (*Peveril of the Peak*). Red silk Turkish trousers; short green skirt trimmed with lace and pearls and Arabesque figures in gold, white satin front breadth; Oriental scarf knotted round waist, with dagger; green velvet jacket bodice, open at neck, bordered with fur; crimson cap, and eagle's feather; white and gold veil; feather fan. Dark hair hanging about shoulders.

FERN. Bodice and tunic of brown satin, bordered with fern-leaves, falling over green tulle, dress, mixed with ferns, moss, primroses; brown velvet. Round the neck ornaments of enamel ferns; fern wreath on head.

FIAMITTA (*La Mascotte*). First dress: Riding-costume of scarlet cloth, felt hat, and leather gauntlets. Second dress as gipsy: Short white skirt; tunic and bodice of amber; scarf round hips; square bodice, sleeves to wrists; with a scarf of many colours tied to form a head-dress; hair hanging down back; gold ornaments; tambourine.

FIFTEENTH CENTURY, DRESS OF. Distinguishing features: long skirt, looped over petticoat, cut in one with the half-high bodice, and showing stomacher; horned head-dress, and high pointed head-dress and veil.

FILEUSE. *See SPINNING-GIRL.*

FILLE D'AUBERGE. Short sky-blue and crimson-striped skirt; pale blue tunic, trimmed with white lace; black velvet bodice, laced with crimson; white fichu, and high white muslin cap; crimson stockings; ornaments, silver earrings and cross.

FILLE DU REGIMENT. *See VIVANDIÈRE.*

FILLE DU TAMBOUR-MAJOR, STELLA. High boots; short skirt of red, blue, and white stripes, with a horizontal band of red just above the hem; black cloth military jacket, with jockey basque at the back, pointed in front; a

white cloth plastron covering the chest; red and white facings to the cuffs, and gold buttons; a keg slung across the shoulder; muslin apron; hair curled in front, tied at back *en queue* with black ribbon; cocked hat, with tri-coloured rosette. See Plate XXXII., Fig. 63. The dress of the *Fille du Tambour-Major* in the first act is also pretty: white skirt, with lace-edged flounce; tunic and bodice of grey cashmere with black ribbon; velvet braces; square linen collar coming well down to the bust back and front; a black velvet bow on the head. All the girls in the convent school are similarly attired, with a puritanical quietness which in fancy ball-rooms always has so marked and good an effect among the gay dresses.

FINLANDER. Blue cloth petticoat, the edge embroidered with crimson; full white bodice to the throat; sleeves to wrist, rosettes of red down the front; red sash, knotted at the side; velvet sleeveless bodice bordered with gold. Red handkerchief tied round head. A long embroidered over-dress is also worn by the peasantry.

FIRE. Black tulle evening dress over red silk, tunic or train fringed with red and gold tinsel, bodice and skirt dotted with stars of the same, as also the veil; coronet of tinsel to resemble flames; ornaments, garnets. Torch carried in hand. It may also be carried out with black and crimson velvet embroidered with flames, or on flame-coloured tulle.

FIRE-FLY. Under-skirt and jacket of black velvet; tunic of flame-coloured llama cut in scallops; gold tissue introduced round velvet skirt and on puffings of sleeves; cap of black velvet and flame-coloured llama; black and gold gauze wings; fan of black and gold.

FISHGIRLS, FISHWIVES, &c. Boulogne Fishwife. Scarlet flannel skirt, high black jacket, sleeves to elbow turned up with muslin, band of scarlet at neck, black and white tunic *à la laveuse*—viz., turned up in front and caught together at back; cap like a net, with stiff goffered frill round the face; scarlet half-handkerchief over this; pockets of white calico outside the dress; large gold earrings and cross. **Calvados Fishgirl.** Blue and white striped skirt, black tunic, and low bodice trimmed with cross-cut bands piped with red and white, over white chemisette; muslin cap; gold ornaments. **French Fishgirl.** Red and white striped skirt, navy-blue tunic *à la laveuse*; muslin lace-

edged apron with bib, fichu (the ends tucked into bib), and cap with red ribbons. Or for a **Matelotte**, the cap is replaced by sailor tarpaulin hat; the hair down. **Bayonne Fishwife**. Red skirt, edged with black velvet; black velvet low bodice, white linen sleeves; handkerchief over shoulders; red handkerchief round head; gold cross and earrings; fish basket. **Scotch, Edinburgh, or Newhaven Fishwoman**. Navy-blue under-skirt, one of yellow and white above, with three tucks, laveuse tunic of blue and white striped flannel; Garibaldi bodice of flowered chintz, the sleeves rolled to elbow; a coloured handkerchief round neck; short white linen apron, turned up and forming two pockets; a jacket of duffel, like a man's coat, tied by the sleeves round neck; muslin cap, with coloured handkerchief tied over it under chin; creel at back. All these dresses are short. Black shoes with high heels, and coloured bows and stockings are worn, and mittens or nothing on the hands. A basket of fish at the back; a net slung round waist with fish attached. See Plate VIII., Fig. 24.

FIVE-O'CLOCK-TEA. Short white skirt embroidered with cups, saucers, and teapot, blue tunic and bodice, muslin fichu and apron, with dial of clock pointing at 5, embroidered teapot beneath; head-dress, a tea-cosy; silver châtelaine, with teaspoons and sugar-tongs; ornaments, silver spoons, and cups. Instead of embroidery, chintz cups and saucers may be gummed on.

FLEMISH COSTUME OF 17th CENTURY. Pale pink satin skirt, trimmed with gold braid; brown velvet bodice, with pink satin stomacher, cut low at back, having two upstanding collars of velvet lined with satin; fichu of gold embroidery; behind these collars four rows of beads round throat, two falling on bust; sleeves, two large puffs, divided by jewels; rest of sleeves tight to wrist, with ruffles; large hat and feathers.

FLEURETTE. Red satin short, quilted skirt; white brocaded over-dress, trimmed with lace and flowers; powdered hair; square bodice; ruffles; fan; red stockings; black shoes. Also a Normandy or Breton peasant costume with sabots.

FLEUR D'ÉTÉ. See FLOWERS.

FLEUR DE CHAMPS. See FLOWERS.

FLORA. A white silver-spangled tulle evening dress, covered with flowers, shoes embroidered with the same; veil





25. Flower Girl



26. Jolly.



27

Footwoman



28. Galatta.

dotted with small blossoms; a maypole, or a cornucopia carried in the hand.

FLORA MACDONALD. White satin dress, made with plain skirt and half-high bodice; hair in curls; plaid of Macdonald tartan over the head.

FLORA McIVOR (*Waverley*). White silk skirt and low bodice; tartan scarf draped loosely across, secured with Scotch brooches on shoulders; long hanging sleeves; hair in curls; black velvet Scotch bonnet with plumes.

FLORENTINE LADY (*from Taddeo Gaddi's picture*). Dress of rose-coloured satin over a peacock-green skirt; bodice square and close-fitting, bordered with gold braid; tight sleeves, with pendant ones from shoulder, trimmed with ermine, which is also carried down the side of skirt, made as a train, open half a yard from edge, on both sides showing under-dress; skull cap of green velvet, embroidered in rose and gold colour, with tulle veil; hair flowing.

FLOWER-GIRL. May be carried out in various ways. A tulle evening dress besprinkled with all kinds of flowers, a straw hat with flowers on head; a poudré dress with flowers. The most general style is a short bright-coloured skirt, velvet bodice, laced stomacher, muslin apron with bib, bunches of flowers about them; a basket of the same in hand; a straw hat with ribbons, or a wreath of flowers. See Plate IX., Fig. 25.

FLOWERS. A fashionable evening dress trimmed with any flower, and called after it, is the easiest kind of fancy costume; a tulle veil with wreath is often worn with this, and China floral ornaments, a basket of the flowers carried in the hand. Sometimes the flower is imitated; as for example: **Blue Belle**, blue shoes, stockings, and short skirt cut in vandykes, yellow bodice, cap like an inverted bell, with green stalk. Sometimes the dress is the colour of the flower, viz., a violet evening dress made up with silver gauze and green leaves for a **Violet**; **Forget-me-not**, blue satin dress, border of flowers, muslin fichu and cap, apron trimmed to match, blue hose, shoes, and mittens; or the dress is embroidered with wild flowers, wallflowers, apple-blossom, ivy, fern, snowdrop, la marguerite, heartsease, forget-me-nots, buttercups, or any flower personated. *Fleur d'été*, *fleur de champs*, and *oracles des champs* can be rendered after these fashions, or if more of a fancy

costume is desired, the lower part of skirt is gathered in diamonds, and outlined with silver or gold braid, or leaves and flowers ; the bodice made *à la Louis XV.*, and trimmed with gold or silver ; an apron with bib, and a coquettish hat at one side of the head entwined with the particular flower. For WATER-LILY, see WATER-NYMPH ; for ROSE, see R.

FLY. Black tulle dress, veiled with dark blue gauze ; wings of the same ; low bodice ; a cap representing the head of fly.

FOLLOW THE DRUM. Short dark blue skirt and jacket, braided with gold and red facings ; three-cornered hat and long white feather ; drum carried at side. See VIVANDIÈRE.

FOLLY, FUN. Short white satin skirt with plaited flounce, three over-skirts, of alternate colours, cut in points edged with gold braid, a bell at each point. Low bodice and short sleeves, with bertha and basque cut in points of alternate colour, tipped with bells. Cap of the two shades, like an inverted cornucopia ; a fool's bauble, viz., doll's head and skirt, carried in hand. Ornaments, bells : good mixtures of colour are pink and white ; red, yellow, and black ; blue and red. See Plate IX., Fig. 26. Goddess of Folly, white satin dress made *en sacque*, decorated with discs of black velvet ; a fool's cap to match. Priestess of Folly wears a white satin sleeveless robe and the black velvet Phrygian cap ; silver snake ornaments ; powdered hair. See also PULCHINELLE.

FOOTWOMAN OF THE FUTURE. Black satin quilted skirt ; maroon double-breasted tail-coat, brass buttons ; black waistcoat showing beneath the jacket in front, and lace ruffles ; hair powdered ; tricorn black and gold hat ; gold-headed cane in hand. See Plate IX., Fig. 27.

FORD, MRS. (*Merry Wives of Windsor*). Pink silk skirt of walking length, with rows of black velvet, worn over hoop. A black velvet train bunched up. Low black pointed bodice, pink bows down front. A muslin fichu edged with lace over neck, with bow in front. Five rows of pearls tight round throat. Sleeves to elbow, with ruffles. Hair turned off face in double roll, and powdered. Black hat, with pointed crown, and pink ribbons, and bound with pink. Pink stockings and black shoes. Any colour is admissible.

FORGET-ME-NOT. Skirt formed of festoons of blue tulle; baby bodice of same, with short sleeves, all bordered with forget-me-nots; hair loose; head-dress of blue silk like large inverted forget-me-not, with green stalk; blue shoes. *See FLOWERS.*

FORTUNE AND FORTUNE-TELLER. *See GIPSY.*

FOURTEENTH CENTURY COSTUME. The distinguishing features are: flowing skirts; bodices coming well down on hips, with stomachers; long sleeves; cloak from shoulder; head-dress with veil. Sumptuary laws prevented the wearing of costly fur by any but noble ladies or their attendants.

FRANCE. White satin dress, the skirt trimmed with three rouleaux of colour, interlaced with gold cord, two satin pockets in front, with two tricolours escaping from them, festooned at the side, and joined to two sash-ends of tricolour at the back. Long satin bodice of pale grey, trimmed with gold; scarlet satin cap; shoes; white stockings with red clocks.

FRANCIS I. (Time of), costume worn by Duchess of Leinster at Marlborough House Fancy Ball. Green satin petticoat, with three rows of gold embroidery; gown of scarlet, opening in front, jewelled on either side, the whole covered with gold embroidery; close-fitting low square pointed bodice, jewelled girdle and pendant, rows of jewels at top of bodice; full slashed and puffed sleeve to wrist, of white and green; open hanging sleeves of red satin, lined with sable, fastened with jewelled clasps at elbow, lace ruffles; head-dress, a coronet of jewels.

FREEMASON, FEMALE. Black velvet dress; white satin Watteau sacque, trimmed with swansdown; swansdown ruff at throat; hair powdered; quaint velvet hood, studded with pearls and Masonic emblems; a Master Mason's apron and collar of office, with pendant gauntlets and Masonic jewels; clock at girdle.

FRENCH PEASANT-GIRL. Pink and white striped petticoat, short blue and white over-skirt; black velvet basqued bodice; low square, with shoulder-straps, white low chemisette and short sleeves, bodice laced in front over white, with blue and white cord; white apron, with pink and blue bows; dainty muslin cap. This character admits of many varieties and mixtures of colour. *See also WHITE DRESSES.*

FRIESLAND PEASANT. The bust is encased in two bodices, one of cloth with sleeves of bright-coloured silk, over it another, tightly laced with red or yellow ribbon, the tags of gold or silver on the left side for unmarried, on the right for married women. Out of doors, a short jacket with sleeves of printed calico, embroidered in gold or silver, is worn. The head-dress is most peculiar, made of striped calico, and kept out in a helmet shape by starch. It is after the old Phrygian order. The under-petticoat is of crimson cloth, with black border; over it a black plaited one, with velvet border; silk apron; châtelaine silk bag, with silver mountings; bunch of keys hanging on other side.

FRIQUETTE (*Les Prés St. Gervaise*). Short blue silk skirt, with white muslin lace-edged flounces; muslin apron with forget-me-nots and roses on pockets; muslin kerchief and high Cauchoise cap, with forget-me-nots. Hair in long plaits. High-heeled shoes, blue-stockings.

FROST. See WINTER.

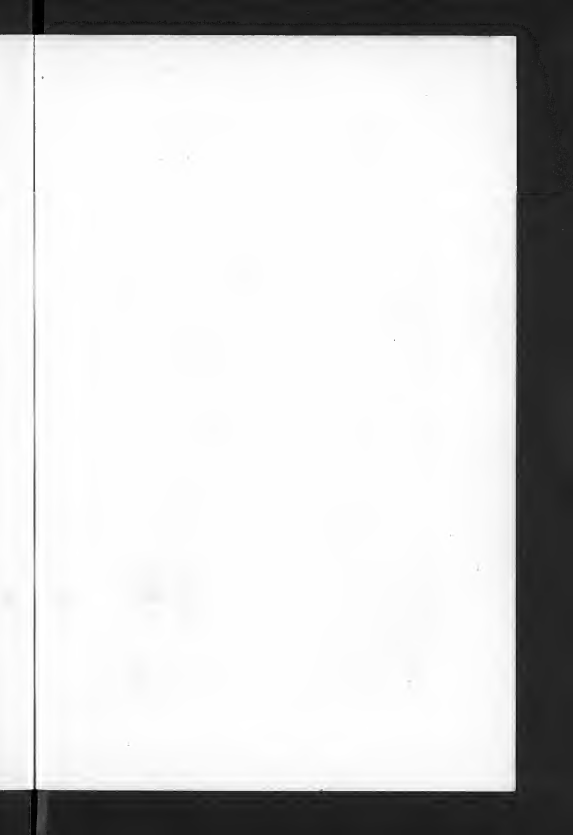
FROST, MRS. JACK. Poke bonnet for head-dress, white dress and cloak.

FUCHSIA. Dress of red satin, made in the form of a fuchsia, and laced up the back; sleeves also shaped like fuchsias, with pearl and other pendant beads; cap of fuchsia form; small fuchsias attached to bracelet and necklet.

FUN. See FOLLY.

GABRIELLE D'ESTRÉES (Mistress of Henry IV.). Nothing too magnificent or expensive. She was dazzlingly fair, with brilliant dark eyes, and abundant hair worn brushed back from the forehead and temples in a double roll, and encircling the head in rolls, entwined with pearls. Her rich brocades stood alone. Flemish or English point lace should be worn. Bodice long-waisted, close-fitting, high to neck, with Elizabethan ruff. She was fond of black satin, embroidered in pearls and precious stones. Her dainty silk stockings and high-heeled shoes were famous. Plain long skirt, large sleeves to wrist; farthingale.

GAINSBOROUGH (After), generally represented by the famous Duchess of Devonshire. Flowing train, looped over a petticoat, belted bodice, sleeves tight to wrist; muslin kerchief. Hair powdered, and turned off face, curled at back. Very large hat of velvet or satin, with plumes. May be carried out in velvet, brocade, or satin, diamonds, pearls,





29.

Geneva Sister.



30

Germaine



31

Gipsy.



32

Grace Darling.

and old lace. A simpler style after this artist is a short, scanty, white muslin dress, with a flounce round the edge, blue sash with large bow at back; muslin fichu and cap bordered with frills, tight sleeves to wrist. *See* Plate XII., Fig. 36.

GALATEA. Long white cashmere skirt, embroidered with a Greek scroll. A peplum of the same, coming from the shoulders, forming points at the side, terminating in tassels, bordered with gold braid and fringe; armlets and bracelets with chains; gilt band round the head, hair flowing. Plate IX., Fig. 28.

GAULEUSE DE POMME. Short petticoat of blue, overskirt and bodice of white and chocolate stripe, with blue waistcoat cut low in front, white muslin short sleeves, pay-sanne cap of muslin, with rosette of two colours, black shoes, striped stockings. Basket of apples carried in the hand.

GEM OF THE OCEAN, THE. The idea of this dress is taken from the anemone tanks of an aquarium. The dress, pale coralline satin; the trimmings, fringes, and groups of natural seaweeds, all of the most delicately-tinted kinds, small pearly shells, and large pink anemones, imitations of the real actiniae, with their spreading tentacles placed here and there all over the dress—on the shoulders, front of bodice, and in the hair (interspersed with seaweed), and looping up the poufs of satin on the skirt. Very palest shade of green would have a charming effect. Shell ornaments round the neck.

GENEVA SISTER, AMBULANCE NURSE, SISTER OF CHARITY, OR MERCY (after Wilkie Collins's heroine). Black stuff dress, hardly touching the ground, high bodice, sleeves to wrist, linen collar and cuffs; muslin cap. Bibbed apron of cambric, the lower edge turned up, forming pockets, with rolls of lint for bandages; the badge, viz., a red cross on white, fastened on right arm below the shoulder. *See* Plate X., Fig. 29.

GEORGE I., II., III., IV. (Time of). The ladies wore powder up to 1795, and hoops from 1711 to George IV.'s reign. The Georgian dress for Fancy Balls is a satin skirt, plain or quilted, over-dress of brocade, velvet, or silk, with coloured embroidery. Sometimes the skirt was a petticoat and tunic, sometimes a train and front breadth trimmed with lace, flowers, pearls, and diamonds; the bodices pointed, low, or high square, with stomachers trimmed. Elbow-sleeves,

with ruffles ; jewelled necklaces, or floral ones, made with a puff of ribbon and a flower alternately, tied tightly round the throat. Sacques were much worn (*see* WATTEAU). Feathers, pearls, and flowers on the powdered hair ; also flat caps and gipsy hats.

GERMAINE (*Les Cloches de Corneville*). Brown stockings, high-heeled black shoes ; short skirt, with two box-plaited flounces of cerise and white silk ; plastron waistcoat of the same ; white scarf tunic, brown velvet low square jacket-bodice with striped pockets ; transparent sleeves from shoulders ; cerise silk cap. *See* Plate X., Fig. 30. Second dress : short skirt, tunic, and low square bodice of brown, bordered with yellow ; muslin fichu inside, brown cap and tassel. Blue and white, and pink and cardinal sometimes substituted.

GERMAN PEASANT. Short skirt, green or red, plaited to waist, bordered with gold ; large square apron, white chemisette, and long sleeves ; low velvet bodice, laced across with silver ; round velvet cap and streamers, worn at the back of head. This is the ordinary German peasant dress. An Austrian Peasant wears a short dress of red or green woollen material ; the bodice square cut, with long sleeves to wrist, laced in front ; a kerchief beneath ; or there is a white under-bodice and sleeves, and a large plaited collar. The hat is high and pointed, with flowers at the side. A Bavarian Woman has a blue petticoat, trimmed with black and silver, a black velvet corselet bodice, laced across with silver, over a white under-bodice, white apron, black hat, with gold braid and tassels, and silver ornaments, a turn-down ruffle of lace at throat, a coloured handkerchief beneath, crossed in front. Black Forest, Peasants of, a red skirt, with bands of green curiously plaited at the waist ; a long white apron, white under-bodice and sleeves, low square black velvet bodice, laced with silver ; tall black or straw hat, hair in long plaits, black silk head-dress, with pendant black ribbons, and ends at the back. Near Kintzig and elsewhere the black velvet bodice is supplemented by a yoke-piece of black velvet on the shoulders, with silver embroidery. German Peasant Brides appear in gorgeous raiment. A Mecklenburg bride, for example, has a high tapering silver coronet, rows of beads round the neck, a red sash round the waist, a skirt of brocaded silk, the stockings red, and rosettes on the shoes. At Starnberg the brides wear large white embroidered

aprons, almost covering the dress, and a fichu of the same tucked into the laced velvet bodice, a wreath replacing the usual fur-shaped bushy. At Fancy Balls becoming dresses are more studied than the correctness of the national costume.

GILLE. White silk short skirt, trimmed with box-plaited flounces; blue silk tunic; coat bodice cut as low square; vest of blue silk; revers, cuffs, and collar of the same; short sleeves and long gloves; white hat; black shoes; blue stockings.

GILPIN, MRS. JOHN. Short white or brocaded dress, with paniers and fichu, trimmed with lace; large satin hat, and hair poudré, or mob cap.

GIPSY, QUEEN OF GIPSIES, FORTUNE, FORTUNE-TELLER, PEDLER, BOHEMIENNE, AND ZINGARI. For the pedler and fortune-teller order of Gipsies, a short red, black, or print skirt, loose red bodice; with belt; yellow handkerchief round neck, red cloak, straw bonnet, and basket stocked with laces, clothes-pegs, cheap jewellery, packs of cards (*see* Plate X., Fig. 31), or a striped woollen petticoat, a blue jacket, cut V-shape at neck, lined with maize; a muslin apron and bib, playing-cards sewn to skirt; worsted handkerchief tied over head. The more ornamental Gipsy Queens, &c., wear short dresses of red, yellow, and black satin be-trimmed with gold, as follows:—Red satin petticoat, with black velvet and gold, hieroglyphics, trimmed with coins and gold fringe; gold satin upper-skirt, covered with a gold trellis-work, and vandykes with coins, Spanish balls, and fringe; silk scarf of many colours round waist, stay-bodice of black velvet, trimmed with gold, short sleeves, black velvet bag; gold crown with coins, bracelets and armlets united by chains, coin ornaments; a tambourine in hand. This is equally applicable for a Zingari or Bohémienne, except that a gold net and coins is best for the head. High black satin boots, with gold trimmings, or black shoes embroidered in gold, and sometimes a white chemisette above the low bodice, black gloves, black stockings. *See* also PORTUGUESE GITANA, PRECIOSA, and ESMERALDA.

GIROFLÉ, GIROFLA. White skirt, trimmed with gold braid; draped tunic, embroidered in gold and confined by gold girdle; bodice low, trimmed with gold lace; ruffles; festoons of pearls about bodice; Spanish comb and veil.

GITANA. *See* GIPSY and PORTUGUESE.

GLEANER. Short yellow skirt, red tunic, black velvet low bodice, laced across the front, cut in tabs round; short sleeves and low chemisette; hat with flowers, sometimes a coloured handkerchief wound about the head, or an evening dress of maize and brown tulle, all trimmed or embroidered with wheat, cornflowers, and poppies; a sickle at the side; wheat-sheaf.

GLEE MAIDEN, THE. White satin dress, trimmed with blue satin and silver lace, blue satin ribbons hanging from the waist, with silver bells round the skirt; jacket of blue satin and silver, ornamented with bells, under which are worn three waistcoats of different coloured brocade. Head-dress, gold and silver net, silver bodkin, and blue tassel; boots, blue satin and silver.

GOAT GIRL. Red and white striped skirt, with red tunic, black velvet bodice, faced with red; straw hat, with flowers.

GOOSE GIRL (*Fairy Tale*). A white satin dress covered with silver tissue, lace and silver trimmings. Short skirt, low full bodice with silver belt, cap of silver tissue.

GOLD. Dress of gold tissue, with fringe and coins introduced on it, and the head-dress, fan, and ornaments. *See* MONEY and COINS.

GOLD, A SHOWER OF. Short white satin petticoat, covered with lace; the whole skirt entirely covered with gold sequins; round the bottom a full frill of white lace sequins and gold fringe. Body of gold tissue webbing, with short sequin sleeves; wide band of very pale blue satin, tied round under the arms and across the front, matching another band round the head. The whole body trimmed with chains of sequins.

GRACE DARLING. Short skirt, striped bodice and tunic in one, belt at waist, sailor collar and tie, a red silk sailor's tasselled cap on head. Wide sleeves lined with white and rolled up. A life-buoy fastened to back of dress, a small lighthouse and anchor as a *châtelaine*, ropes round the waist, a lighted lantern in the hand, a fishing-net on shoulder. This may be carried out in navy blue, and red and white cotton, or serge, or more prettily, in red, and red and white soft silk. Hair curled, a coil at back. *See* Plate X., Fig. 32.





33 Greek.



34 Harvest.



35 Huguenot.



36. Gainsboro.

GRADUATE, LADY, OF THE FUTURE. Dark blue velvet dress, undergraduate's black gown and cap, lace cravat; hair tied with pale blue ribbons.

GRAND MADEMOISELLE, PERIOD OF THE FRONDE. White dress, immense black hat, and cane in hand.

GRANDMOTHER, MY GREAT, or the Ghost of my Grandmother, is generally rendered by a poudré dress of brocade, with large cap, sacque, fichu, quilted skirt, high heels, and stick, lace mittens. Another style is a black dress with folds of muslin crossing the bust, large cap, spectacles, and white curls. For the Ghost of my Grandmother it must be all in white.

GREENMANTLE. Plain skirt of yellow satin, slightly distended with hoops; loose green jacket, with deep basque and hanging sleeves; lace ruffles; long gloves; fan; black quilted hood, lined with yellow.

GREEK. ANCIENT GREEK. Flowing skirt of cashmere, the hem braided in gold; chiton, or sleeveless jacket, draped over figure, made also in cashmere and braided. Gold belt, armlets, bracelets, and fillet on head. **MODERN GREEK**—Hair in two long plaits, interwoven with gold; round velvet cap and tassel, silk trousers to ankle, short skirt, sleeveless paletot, opening in front; zouave jacket, with long sleeves, green, red, or blue, the usual colours, trimmed with gold, it can hardly be too richly embroidered in gold, an Oriental scarf round waist, loose sleeves, and veil of gold-spangled gauze. See Plate XL, Fig. 33.

GRETCHEN (*Faust*). Plain pink short skirt; flowing over-dress of blue; square bodice, coming well down on the hips; long skirt sewn to edge, bordered with gold; white chemisette; sleeves with white puffings at shoulder and elbow; hair in plaits; rosary. Or dress of grey cashmere made long and full, caught up with crimson bows, and a girdle and pouch, over a crimson velvet petticoat; square bodice, with thick white chemisette to throat; long sleeves puffed at the shoulders; hair in two long pendant plaits.

GREY, LADY JANE. Generally represented in grey and white satin, or black velvet and white satin. The surcoat opens over jewelled stomacher and kirtle, and is bordered

down the sides and bodice with ermine. The bodice is pointed at waist, square at neck ; chemisette of satin, quilted with pearls inside ; close honeycomb ruff at throat, a velvet coif, like Marie Stuart's, less pointed, bordered with pearls ; gauze veil. Long hanging velvet sleeves, tight under-ones of satin, with ruffles ; cloth of gold, the richest jewels, velvet, and brocade are admissible for her more prosperous days. Jewelled girdle, often pearls. The skirt or surcoat is full, and touches the ground. The kirtle is embroidered or quilted with pearls. See Coloured Illustration, Plate XII.

GRIGNAN, MADAME DE. (Louis XIV. reign). Quilted skirt and sacque, trimmed with lace, flowers, and pearls ; high-heeled shoes ; powdered hair ; wreath. Rose and ruby, white and pink, yellow and violet, are happy mixtures for this dress.

GRISELDA OLDBUCK (*The Antiquary*). Train and bodice of old-fashioned brocade, over satin-quilted petticoat, and pointed stomacher ; sleeves to elbow with large ruffles ; lace apron, antique gold ornaments, large eyeglass and chain ; long embroidered gloves, high-heeled shoes and buckles ; hair powdered, lace cap, patches.

GRISETTE OF LOUIS XV. PERIOD. Brocaded petticoat, tunic and pompadour bodice of contrasting shade, hair powdered, small muslin cap and apron, high-heeled shoes, and mittens.

GUINEVERE (*Idylls of the King*). Costly dress of gold tissue, velvet, and brocade ; the skirt long and flowing, fastened from neck to hem with jewelled clasps, if possible an emerald in each, square-cut bodice, with jewelled bands round ; sleeves tight at lower part, of a distinct colour to the bodice, the upper portion slashed, and jewels introduced ; coronet of pearls ; hair in plaits.

GYNETH. Long skirt of soft white woollen stuff ; bodice and tunic of grey satin bordered with gold ; jewelled girdle ; quiver slung round waist, bow in hand ; green cap with jewels and eagle plume.

HAILSTORM. Short dress and long veil of spangled white tulle.

HAMBURG FLOWER GIRL. See VIERLANDER.

HARDCASTLE, MISS (*She Stoops to Conquer*). Short skirt of olive green, made plain ; high-heeled shoes to match ;

XII.



LADY JANE GREY .



L
i
n
s
v
n
a
f
l
t
o
a
s
g
h
t
n
o
l
l
s
o
l
l
b
o
n
g
n
s
v
h
s
l
n
v
f
t

pink tunic open in front, pinned back with bows; the bodice has elbow sleeves and a muslin fichu; the becoming lace cap is cut with square ends at the back, and is trimmed with green ribbon. In 1773 the first dress was white figured with black; silk scarf folded round the shoulders and tied behind the waist; hair in ringlets; large flat straw hat trimmed with ribbons. The second dress, plain silk, neat apron, small cap and mittens. Mrs. Langtry in the character appeared as follows:—First dress: gold-coloured satin; pointed bodice, cut low; elbow sleeves, trimmed with old point; satin brocade train, moss rosebuds and leaves on gold ground; lace ruffles; diamond buckles. Second dress: cream embroidered muslin and foulard; half-long bodice, pointed in front, Watteau back, and elbow sleeves, trimmed with yellow ribbons and mari-golds; lace ruffles and fichu; brown velvet hat and cream plumes. Third dress: short skirt of cashmere rolled to waist; tunic at back; pointed bodice; elbow sleeves; fichu apron; ruffles of muslin; cap of muslin and lace, trimmed with coloured ribbons. Bunch of keys, scissors, needlebook, and pincushion attached to side by red ribbon. *See Coloured Illustration Plate XIII.*

HARLEQUINETTE. Short skirt of orange, blue, and scarlet, arranged in diamonds; jacket, bodice and tight sleeves, opening over a white waistcoat, a red scarf round the hips, black cocked-hat, black cloth gaiters, black silk mask, and black wand. Or short skirt of orange, blue, and scarlet diamonds, joined in diamonds, waistcoat of white piqué with red buttons; jacket to match the petticoat; scarf of black grenadine round the hips, the ends falling in front; another round neck; three-cornered hat with an aigrette on one side; short mask of black satin; black cloth gaiters; black shoes; wooden bâton in the hand. Or white short dress with vandyked flounce of orange, blue, and scarlet; low square bodice of the same, ending in points. *See ARLEQUINETTE.*

HARVEST. Maize tulle evening dress, trimmed with silver or gold lace and fringe, and châtelines and garlands of poppies, wheat-ears, and silver or gold oats and cornflowers, marguerites and bunches of wheat tied with ribbon. A small wheat-sheaf carried in the hand, a sickle at the side, diadem of field flowers. *Plate XL, Fig. 34.*

HAWKING DRESS. Skirt of dark claret velvet; over this green velvet skirt, caught up at side; long basqued jacket;

with gauntlet gloves, cavalier hat and drooping feather, high boots ; hooded falcon on wrist.

HAYDEE. In MODERN GREEK COSTUME. *See* GREEK.

HAYMAKER. Stuff petticoat of bright colour, tunic of a contrasting shade turned up over it, loose chintz jacket with belt, large straw hat, red handkerchief or sunflower hanging on shoulder. Basket at back, rake in hand.

HEARTS, QUEEN OF. *See* CARDS.

HEARTSEASE. Yellow satin petticoat and purple velvet tunic trimmed with gold is a new rendering. *See also* FLOWERS.

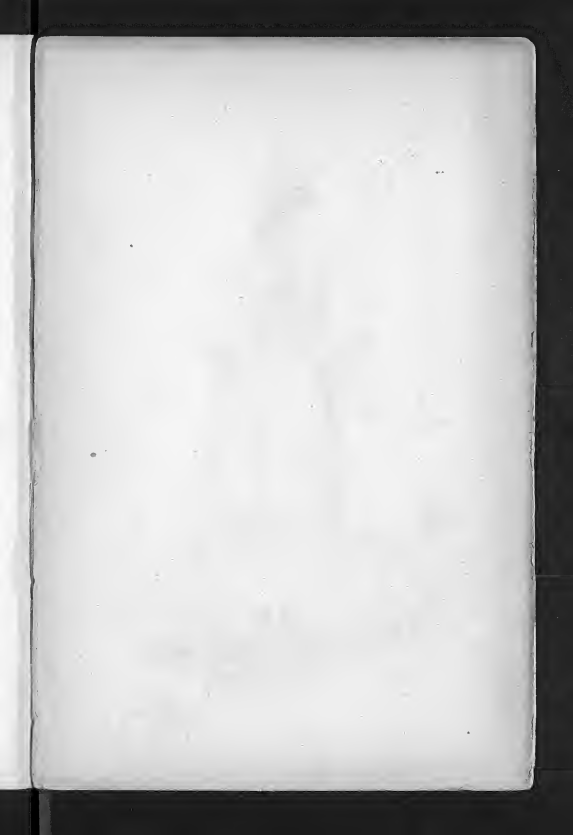
HEBE. Classical dress of white cashmere trimmed with gold, loose peplum with gold belt, the sleeves short, fastened outside the arm with three buttons, a gold fillet about the head ; classical ornaments.

HELEN MACGREGOR. Short tartan skirt ; low velvet bodice, laced across the front ; a plaid fastened with a brooch on one shoulder ; Scotch bonnet of black velvet with an eagle plume and cairngorm, or red bonnet and feather ; sword and pistol at the girdle. Or dress of dark material, short sleeves and skirt ; over it the MacGregor tartan, black and red ; hair flowing ; Scotch hat and feather ; heather collarette and belt ; plaid stockings.

HELEN OF TROY. Classic under-dress of white woollen stuff, sleeveless, and just resting on the ground ; the bodice full, clasped on the shoulders with gold ornaments, a gold zone at waist ; over it a tunic, set in a band at neck and ending below the hips, open at the sides, the points ending in a tassel ; Etruscan gold ornaments, gold armlets ; hair fastened in Hebe knot, with curls escaping, three filets of gold braid ; long veil ; sandals and gold braid.

HELENA. (*Shakspeare.*) Mediæval robe of pale blue satin, cut square at neck, trimmed with silver gimp or embroidery, the skirt trimmed and draped with silver cord ; a peacock fan ; Girard de Narbonne's prescription in the satchel pocket ; wreath of ivy-leaves ; veil of silver gauze.

HELENA FORMAN. Rubens's second wife. *See* RUBENS.



XIII.



MISS HARDCASTLE

HELOISE (from *Heloise and Abelard*). Petticoat of white satin; blue satin over-dress trimmed with black velvet and gold braid; a black velvet satchel pocket and band loops up the skirt over the petticoat; the bodice is cut square, and filled in with folded muslin; long sleeves with muslin puff at elbow; head-dress of blue satin and white muslin trimmed with velvet; veil of white muslin.

HENRIETTA MARIA. *See* CHARLES I.

HERMIONE. White cashmere long loose robe, made low and sleeveless, with belt; over it a cloak of the same, crossed in front and draped; diadem on head; the whole as statuesque as possible.

HERNANI. Cream-coloured low square dress trimmed with gold braid and Spanish lace, the sleeves slashed with crimson velvet; hat of crimson velvet, and feather. Madame Sarah Bernhardt thus dressed the character.

HIBERNIA. *See* ERIN.

HIGHLAND LASSIE. *See* SCOTCH COSTUME.

HOLLAND. *See* DUTCH.

HOLLY. *See* WINTER.

HORNET. Short black dress; black satin boots; tunic, pointed back and front, of black and gold stripes; black satin bodice; green and black gauze wings; cap of black velvet with eyes-and antennæ of insect. *See* Coloured Illustration, Plate XIV.

HOURS. Long flowing cashmere dress, with loose low bodice and pendant sleeves; scarf draped on shoulders. Round the skirt a band half blue, half gold, with the hours upon it. The hair flowing; a crescent coronet of gold. Veil of spangled tulle. Gold armlets and necklet. Sandals.

HUBBARD, MOTHER, Mother Bunch, Mother Ship-ton, Nance Redfern, Dame Trot, Enchantress, Witch (*See* Coloured Illustration Plate XXX), and **Fairy Godmother** are all dressed much alike. Mother Hubbard in a quilted petticoat touching the ground; a chintz tunic open in front, bunched up; muslin apron; low velvet bodice with deep point, laced across the front; sleeves to elbow with ruffles; muslin kerchief, close ruff; spectacles, mittens, and stick; a lace cap, and a

high-pointed velvet sugar-loaf hat with peacock's feather over it ; high-heeled shoes with rosettes ; a small white dog ; the hair powdered or not. Or blue satin petticoat, cerise moiré skirt, and laced body, looped up. Coat, shoes, loaf of bread, bottles of white wine and red, and bone, &c. ; highlow shoes, hair *poudré*, with small steeple-crowned hat, lace apron and kerchief, white Pomeranian dog, crook, &c. ; ornaments, diamonds. Mother Bunch is always *poudré* ; the same in other respects. Dame Trot wears pointed hat not so high. Nance Redfern, Mother Shipton, and the Old Woman who Swept the Sky, being witches, carry a broom, and on the skirt are toads, cats, serpents, curlews, frogs, bats, and lizards in black velvet ; a serpent twisted round the crown of hat, an owl in front, a black cat on shoulder. Sometimes a scarlet cloak is attached to the shoulders, and the velvet bodice is high with pendant sleeves.

HUGUENOT (after MILLAIS). Jack skirt and close-fitting bodice, with gathered basque of figured velvet, the sleeves to wrist, with lace cuff slashed with white satin at top ; close plaited ruff at throat ; hair waved and rolled from the face ; round velvet cap with row of pearls and white feather. Plate XI, Fig. 35. Or satin dress, bodice to waist, and high to throat, the front with silver cloth let in, ruff ; sleeves with six puffs to wrist slashed ; hat of satin, bordered with silver, and a feather.

HUMMING-BIRD. Dress of white tulle scattered all over with feathers and jewels ; the train composed entirely of feathers, ending in a ruff like a humming-bird's tail ; four little wings fastened between the shoulders ; a small bird on the head.

HUNGARIAN. Short white or red satin skirt, with rows of gold braid and ermine ; blue or ruby tunic, with ermine ; low satin bodice, with ermine, and bands of velvet ; jacket of velvet bordered with fur slung from shoulder ; round cap bordered with fur ; high patent leather hunting-boots. Or sometimes a long pelisse high to the throat replaces the jacket tunic and low bodice. A gold and red scarf round hips. Ornaments, glass beads of different colours ; high boots bordered with fur. The hair hanging in plaits, plain in front. Gold and silver embroidery admissible.

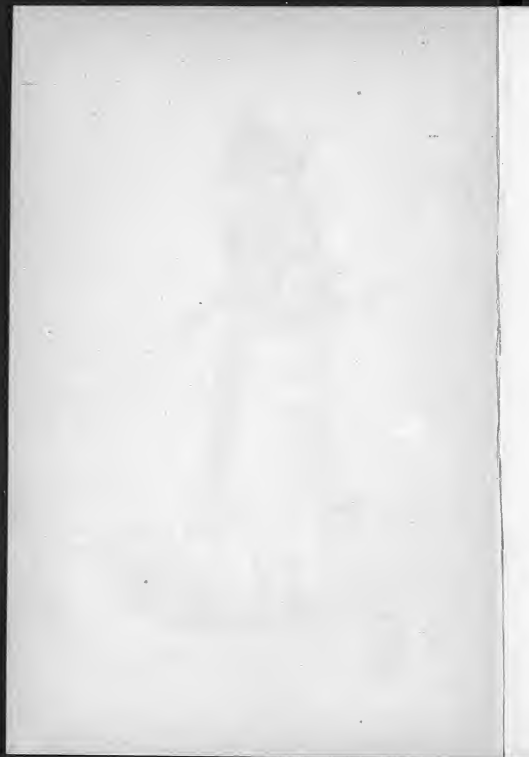
XIV.



77

E. MEYERSTEIN LITHO.

THE HORNET



HUNGARIAN LADY'S MILITARY DRESS.

White and gold dress over black Astracan; short petticoat; short cape on left shoulder; black Astracan and blue busby.

HUNTING DRESS, OLD COURT.

Dress of white brocaded silk and velvet laced with gold; point lace cravat and ruffles; three-cornered hat of white velvet laced with gold; riding-whip with jewelled handle; hair turned back and powdered, and tied in a queue.

HUNTRESS.

Full satin skirt gathered at waist, long tailed well-fitting coat of contrasting satin, large velvet hat with diamond aigrette and feathers, the pockets and cuffs of coat fastened with diamond buttons; lace tie. *See* LOUIS XIV.'s TIME; **HUNTING DRESS.**

HUNTRESS OF THE BLACK FOREST.

A green velvet dress, quite short, trimmed with gold fringe; high boots and gloves edged with fur; bow and arrows slung across the back, and hunting-knife in the girdle; cap of gold and green velvet.

HUNTRESS, TIME OF LOUIS XIV.

Short plain skirt of pink sateen; waistcoat of white brocade, square pockets; mousquetaire coat of blue satin, braided with silver; three-cornered hat with feathers; powdered hair in a queue; whip and horn.

HURDY-GURDY GIRL.

Short petticoat of light blue satin with band of Havana brown; tunic of Havana brown, loose bodice of white jaconet; open at neck; full sleeves to elbow; braces of black velvet united by three straps across both back and front; cap formed of blue and brown striped handkerchief; brown shoes; blue stockings; a hurdy-gurdy slung round neck.

HUSSAR.

Short blue velvet skirt and polonaise, trimmed

with sable; hussar jacket; short shoulder cape trimmed with

sable, fastened on left shoulder with silver cord; blue velvet

cap, band of sable and white ostrich feather; high boots

trimmed with fur; diamond earrings and brooch. Or skirt

of white silk and gold lace; white jacket with gold facings,

like an officer's full-dress uniform; white military hat and

aigrette; high boots with gold lace; military gloves.

ICE. ICICLE.

A short white satin dress, covered with

crystal fringe, swansdown, and tulle; embroidered silver veil,

caught up with narcissus; hair powdered; silver wreath of narcissus; shoes and stockings embroidered with crystal beads.
See WINTER.

ICE MAIDEN. White gauze dress and veil fastened with wreath of icicles; long gloves of the same high up the arm; bracelets and chains of icicles; girdle of falling icicles.

ICELANDIC BRIDE. High black cloth dress, with long sleeves; the stomacher embroidered in fine gold-work; high white horn-shaped cap, with gold embroidered band; lace veil; large silver belt.

INCROYABLE (1798). Short red, white, and blue skirt; blue satin coat with tails, and revers at throat; the lappet and waistcoat of old brocade, red, blue, and black bow, with long ends on one shoulder; gold buttons; cravat of old lace; gendarme hat, with tricolour rosette; black shoes and buckles, blue stockings. Old-fashioned gold-headed cane; eyeglass. Coloured Illustration Plate XV. Or striped satin skirt, red, white, and blue; gold satin tunic, looped up with red roses; handsome long-tailed coat of blue satin, lined gold, and large gold buttons, and bouquet of roses in buttonhole at right; high frill and jabot at throat; *chapeau à la daque*, trimmed gold and brocade, tricolour at side; blue silk stockings, worked gold, and patent shoes; eyeglass, and elaborate jewellery.

IDYLLS OF THE KING. *See ELAINE, ENID, &c.*

IMOGEN. A long robe of soft white silk, made high to the throat, but without sleeves; the full bodice girded in at the waist with a dead-gold band, and from thence the skirt flowing evenly to the feet; a gold band round the neck, and a circlet of the same, or a chaplet of pearls, on the hair, which might be left flowing; on the right arm one bracelet, a thick band of beaten gold is best; shoes of white wash-leather; no gloves.

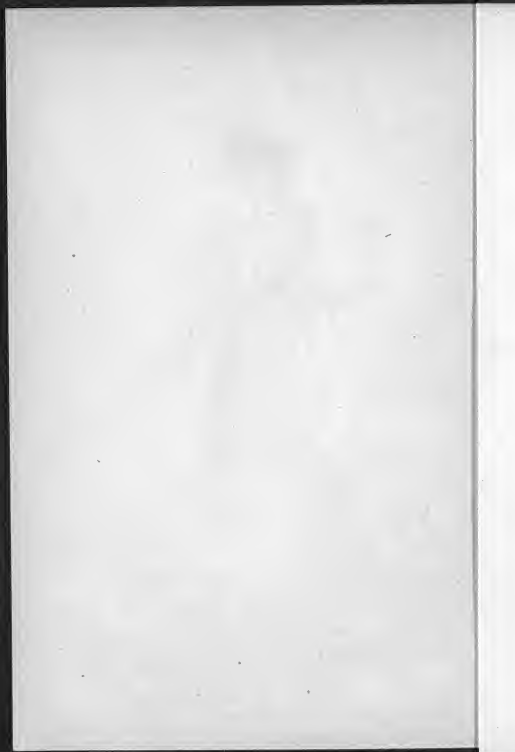
INDIAN DRESSES should come veritably from that country, and are of great variety. North American Indian Queen for fancy dress wears a brown satin cuirass and skirt bordered with cut leather fringe; sandals; a diadem of coloured feathers, bird's wings in front, and a great many beads for jewellery.
See also RANEE.

INDIAN GIRL, LUTI. (In Mrs. Browning's poem, *A Romance of the Ganges.*) For a dark girl with smooth black

XV.



INCROYABLE



hair. A close under-dress of dark red or white, showing the arms and part of the neck, and over this, wound round and round the figure, a drapery of any closely clinging, soft dark red stuff—Indian muslin or silk are the best; as many Indian gold and silver ornaments as can be obtained may be worn; in the hand a small Indian lamp, dressed with yellow jasmine flowers, must be carried.

INDIAN QUEEN at a fancy ball might wear short skirt of Indian material intersected with gold; violet velvet bodice trimmed with gold; shoulders covered with Indian gauze; full trousers to ankle of soft silk; Indian scarf round hips, Indian fan, Indian ornaments; Oriental shoes, pink stockings.

IPHIGENIA. Loose classic dress; pure white veil and wreath; cloak from shoulders; sandals.

IRELAND. See ERIN.

IRENE (*Rienzi*). Square-bodied close-fitting white and blue dress, under portion blue; over it a juive robe in white, embroidered in gold; diamond crown; regal mantle of blue satin embroidered in gold. In last act wears a similar dress of black velvet and jet.

IRIS. White silk dress with ruches of tulle in rainbow colours; grey tulle tunic spangled with rain drops; head-dress, coronet with grey tulle veil. See RAINBOW, ARC-EN-CIEL.

IRISH PEASANT. See COLLEEN BAWN and CONNAUGHT PEASANT.

IRISH POTATO-GATHERER. Striped petticoat, short; loose flowered chintz jacket, small red and black shawl on shoulders, crash apron, red and yellow handkerchief on head. Hoe and basket of potatoes.

ISABEL DE CROZE (*Quentin Durward*). Costume of Louis XI. period. White satin skirt, worked in gold fleur-de-lys, bordered with ermine; horned head-dress, and veil.

ISABEL OF NAVARRE. Long white satin dress, embroidered with fleur-de-lys, and other heraldic devices; bodice and train of ruby velvet, bordered with ermine; plastron of white satin, worked in gold; long sleeves with ermine; gold crown and muslin veil.

ISTHMUS OF SUEZ. Short skirt of white satin, bordered with gold, green satin embroidered tunic, at the

edge palms, and Oriental figures ; low round bodice of cloth of gold, richly embroidered ; turban of gold and red, with flowing veil ; blue shoes, red stockings.

ITALIAN PEASANT (*Contadina*). This is carried out in most incongruous materials for fancy balls. The Roman Peasant's dress is a short blue skirt, which may be trimmed with gold, a red upper skirt forming a point on the left side ; a low white chemisette, the sleeves coming above the wrist ; and on the lower portion of the arm only, over the white sleeve is one of red, like a gaiter. Roman lace and embroidery are often introduced on the top of the chemisette and shoulders ; the bodice is a low black or red corselet forming points in front, bordered with gold and laced ; a long apron of bright-coloured stripes is fastened round the waist with no gathers, a third of it turning down outside. The head-dress is usually made of white linen of oblong shape, the portion resting flat on the head lined with cardboard 6 inches square, the end plain, or having bands of lace across it. High-heeled shoes ; and coral, and blue beads, and gold for ornaments. Coloured Illustration, Plate XVI. The Neapolitan Peasant at a fancy ball is clad in lighter colours, such as pink and green, or blue and maize ; the sleeves to match the corselet, coming often to the wrist ; the tunic of *Algérienne* ; the head-dress satin or silk. A Lombardy Peasant wears a scarlet and white embroidered petticoat ; blue bodice, and tunic trimmed with gold ; white kerchief on shoulders ; blue silk handkerchief on head ; Swiss belt of black and silver. A Sorrentine Peasant, amber satin skirt, edged with scarlet, over-skirt of scarlet ; black velvet bodice ; white silk chemisette ; scarlet silk head-dress, with gold clasps. Red and blue velvet trimmed with gold lace, are favourite materials for Italian costumes, which should always be of bright colours.

IVY. White long dress, trimmed with ivy, basket of ivy in hand, ivy wreath.

JACOBINE, CITOYENNE, 1789. White silk skirt, covered with lace ; pink silk train, with lace and tulle ; the tunic-bodice with elbow sleeves, trimmed with lace ; French mob cap, with hawthorns and forget-me-nots ; powdered hair and patches ; ornaments, old French diamonds and pearls.

JACOBITE LADY. Dress of old-fashioned brocade,

XVI.



ITALIAN

E. WEYERHAEUSER CO.



looped over cream-coloured petticoat; cambric kerchief; mittens; lace cap.

JAMES II. PERIOD. See ORLEANS, DUCHESSE.

JANE GREY, LADY. See GREY.

LADY JANE (*Patience*). Long close-fitting Japanese robe of dark blue silk embroidered in gold, with peacock's tail and scrolls; light blue scarf at the back.

JANE SEYMOUR. Train of black velvet embroidered with pearls, over a brocaded silk petticoat showing in front; long bodice with girdle, and *châtelaine* of pearls, and trimmed with Venetian point; coif of velvet with jewelled coronet.

JANE SHORE. A fair beautiful woman, the wife of a baker, the mistress of Edward IV., who died a pauper in extreme old age. Jewels in the hair; low bodice; dress with girdle round waist; flowing skirt, looped over satin petticoat; dress bordered with ermine; stomacher revers to low bodice.

JANUARY. Similar dress to Winter, made of white satin, short, trimmed with jet and icicle fringe; powdered hair with cluster of snowballs; high white satin boots.

JAPANESE. The colouring should be bright, and the dresses are adorned according to the season of year. Loose outer robe crossed in front, and only confined by broad soft silk belt, wide hanging sleeves, the edge wadded. Two under-skirts, plain and bright coloured; hair rolled back and fastened with flowers and golden pins.

JAVOTTE (*La Cruche Cassée*). Short skirt, dark blue with rows of black velvet and orange-coloured ribbon; black and white striped over-skirt; yellow apron, with bib and heart-shaped pockets; black velvet sleeveless bodice open at neck, large hat set at back of head, blue stockings, black shoes with orange rosette. The colouring is optional.

JEAN, MISTRESS. Quilted silk petticoat; yellow satin upper skirt, trimmed with old Irish point; bunch of keys and pin-cushion hung at side, and large white satin pocket embroidered with gold; powdered wig; mutch, with red ribbons; blue stockings and shoes.

JEANIE DEANS (*Heart of Mid-Lothian*). Scarlet tartan short dress; loose chintz bodice, with basque drawn in at waist by band; hair in curls, bound with a snood; plaid

about the head, hanging down on to the dress. Or, short blue cotton dress; belted bodice, much open at the neck; hair bound with blue snood, falling about shoulders. Plate XVII., Fig. 38.

JEANNE D'ALBRET. Dress of crimson satin made long, trimmed with ermine; sleeves slashed with white satin; pendant sleeves; close-fitting bodice, high with ruff; cap of crimson, with pearls and white feather.

JENNY JONES (In Welsh Dress). See WELSH PEASANT.

JESTER'S WIFE. Cardinal satin skirt with silver bells; pale blue satin over-skirt and cuirass bodice, with red sleeves; small satin cap of two colours, with bells, fan, &c., to match.

JEWISH COSTUME. Loose under-dress with hanging sleeves, over-dress low, opening *en cœur*, fastening only on the shoulders and round the waist with girdle; veil or turban about the head; many beads about neck; or, sandalled shoes, short full skirt and sleeveless bodice, bordered with embroidery, opening to show full over-dress, to throat, made with long pendant sleeves; flowing cloak from shoulders, caught together in front, forming a sort of tunic; gold coronet on head; veil of soft woollen stuff.

JILL (*Jack and Jill*). Jack, in a smock frock and round felt hat, is companion to Jill. Jill in flowered cotton bodice and tunic, over a short petticoat; small shawl; poke bonnet, or Dorothy hat. Both carry pails. Their names are often embroidered on their pockets.

JOAN BEAUFORT, WIFE OF JAMES I., OF SCOTLAND. A sideless gown of gold-coloured plush, edged with the fur-like brown marabout trimming, with a wide border of the same round the hem of the trailing skirt. The under-dress should be a spun silk jersey of a golden-brown tint, and the fur trimming of the over-dress should be clasped with golden "owches" down the front. The hair is confined within a net-like coil of gold wire or thread and pearls; while a wide gold kirtle, low on the hips, supports an embroidered pouch of brown and gold. The shoes, of brown velvet, are worked with gold, and made with very long, peaked toes. No gloves, but a book, bound in white vellum and clasped and edged



37. *Lydia Languish*



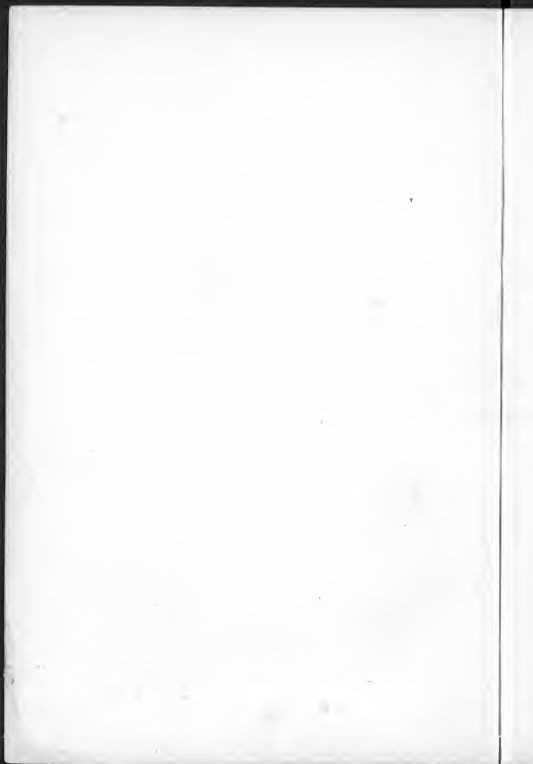
38. *Jeanie Deans*



39. *Joan of Arc*



40. *Juliet*



with gold, in the hand. The ruby heart on throat. Period 1357. The costume, as worn at the Queen's ball, 1842, by the Duchess of Roxburgh, was a skirt of red and blue satin, embroidered with arms of England, and bordered with ermine; cuirass bodice of ermine with jewels down the front; tight red satin sleeves to wrist; embroidered blue velvet cloak bordered with ermine, fastened on shoulders; badge of St. Andrew on left shoulder; hair in gold, side nets with crown.

JOAN OF ARC. White plaited cashmere skirt; a suit of armour, with helmet and plume, mailed feet, gloves; red cloak at shoulder; or, as she appeared at the coronation of the French king, skirt and tunic of blue satin, spangled with fleurs-de-lys; silver helmet with white plume; coat of mail, mail on arms, gauntlets, sword with cross on hilt, and shield; the hair floating on shoulders. Plate XVII, Fig. 39.

JOCKEY, LADY. Short skirt, bright-coloured satin over-skirt of contrasting colour, with cards of the races printed or tacked on it, and bunches of coins between; bodice to match; upper skirt made as short jacket to waist, buttoning down the front, sleeves matching under-skirt; jockey cap of two colours. The coins and cards may be omitted. Orange and red, brown and blue, red and green, are good mixtures of colour.

JOCRISSE. Short skirt of dark blue satin with a gold wand; crimson satin jacket with long gilet of yellow, bound with gold, cut square in front, and having pockets; elbow sleeves with Louis XV. cuffs; the jacket has revers of blue satin, and a lace ruff; tricorn hat.

JOKETTE. Short skirt of lemon-coloured muslin flounced to waist; cuirass bodice of brown velvet laced at the back with elbow sleeves, bordered with yellow lace, fastened with silver horseshoes; brown velvet boots; jockey cap of brown and yellow; whip in hand.

JOSEPHINE, EMPRESS. Scanty skirt of white satin, embroidered round and down the front in double rows; very short-waisted bodice with jewelled girdle, puffed sleeves with low upstanding frills of lace, rounded to top of shoulder; necklace of pearls; hair curled; large jewelled coronet and comb.

JULIA MANNERING (*Guy Mannering*). An amber stuff dress, short-waisted, with puffed sleeves and large hat;

or in an arriving dress, a sort of princess pelisse with treble cape and large hat.

JULIET (*Romeo and Juliet*). Flowing dress of silk or satin, with golden girdle, the bodice cut low in front; pointed elbow sleeves caught up inside with gold ornaments, and trimmed with gold lace; gold girdle; pouch at side; pearl and velvet, or satin head-dress; long veil. See Plate XVII., Fig. 40. Miss Terry wore, first, sleeveless gown of creamy white satin, bordered with blue, sleeves of soft woollen stuff; hair on shoulders; crowned wreath of yellow marguerites. See Coloured Illustration Plate XVIII. Second dress: Large brocade, blue and gold, hem bordered with band of cinnamon brown, embroidered in gold; a square-cut bodice and long open sleeves; tight under-sleeves; dark blue silk dress, gathered at waist; blue girdle. Third dress: Woollen under-dress made plain and full gathered at the waist, over it a loose white silk gown, open in front, with square sleeves to elbow.

JUST 100 YEARS AGO. A favourite name for a pretty *poudré* dress. See *POUDRÉ*.

JUTLAND PEASANT GIRL. Green, black, and red striped petticoat; large black and green apron with border; green velvet bodice, tight sleeves trimmed with band of embroidery across front to imitate square bodice; red and black handkerchief about head, with revers of lace turning up from ears.

KATHARINA (*Taming of the Shrew*). Plain satin skirt touching the ground; low pointed bodice with basque all round, formed of loops of ribbons; a ruff from shoulder widening at the back, supported by wire, edged with pointed lace; the sleeves tight to wrist, with lace cuffs; puffed epaulette, and over-sleeves, which button at elbow and hang therefrom in a straight piece; a velvet head-dress, bordered with pearls of Marie Stuart form.

KATHARINE OF ARRAGON. See C.

KITTY CLIVE. Dress of blue cashmere; plain skirt; bodice square cut with white stomacher and black velvet bands; sleeves turned up at elbow, with square cuffs, full muslin sleeves beneath; muslin apron trimmed with lace; cap of same, with black velvet bow; powdered hair.

XVIII.



JULIET



KITTY, DUCHESS OF QUEENSBURY. Petticoat of rich brocade, trimmed with lace; black velvet sacque, lined and trimmed with crimson satin, velvet, and pearls; stomacher of amethysts, rubies and pearls; diamond ornaments; hair powdered, with crimson velvet and lace head-dress.

LAHORE, REINE DE. Train of white satin, draped with red India cashmere, richly embroidered in gold; head-dress, a jewelled coronet, tulle veil with gold tassels.

LA LIBERTÉ. Classic cashmere dress embroidered in pearls, pearl girdle, the red cap of liberty studded with pearls, a white satin banner embroidered with the word "Liberté," carried in the hand. The dress is made with a long skirt, loose low full bodice, pendant sleeves.

LA VALLIÈRE, MADAME DE. *See V.*

LACE COLLECTION. Red satin petticoat, panier tunic and bodice of black satin; up the front of petticoat a plastron formed of short lengths of different kinds of lace, getting narrower towards the top. Round the skirt a flounce of red satin and a band of lace. The paniers bordered with short lengths secured by red bows. Round the tunic a band of red with tassels of lace upon it. A low square bodice with lace scraps carried up the front and on the sleeves; round the bodice a black band. Worked in gold lace the names of old laces. A lace lappet round the neck, lace at the top of the gloves, on the red cap and on the fan. A lace pillow with bobbin hung at one side of the dress, also a parchment with a piece of lace begun on it.

LACE TRADE. Dress of flounced muslin, each flounce edged with a different sort of lace; bodice and paniers of lace, with bows of lace and ribbon at the back; elbow sleeves, composed of rows of lace; lace cap; mittens; fan; bow of lace under the chin; on left side of skirt, lace cushion, with piece of unfinished lace bobbins, &c.; across the shoulders a white band, with "Lace Trade" in gold letters; basket attached, with odds and ends of lace and pricked parchments.

LADY COQUETTE. *See COQUETTE.*

LADY HELP (19th century). A cotton dress, such as a housemaid would wear; white apron and cap; a duster, dustpan, and brush hung at side.

LADY OF THE LAKE. White muslin dress flounced to waist; low black velvet bodice, with white stomacher, laced with silver; tartan scarf of satin fastened with Scotch brooch on shoulder; hair in curls; light blue snood.

LADY OF THE LAST CENTURY. A Poudré costume. *See* **POUDRÉ.**

LADYBIRD. Suitable for a child. Skirt of grey tulle, three thicknesses. Low square velvet bodice, the sleeves of grey tulle, with red silk wings for epaulettes. The tunic in the form of two wings of red silk, with black velvet spots. Tiny wings as a coronet, white stockings, black shoes, red rosettes.

LAITIÈRE DE BAGNOLET. *See* **LOUIS XIV.**

LALLA ROOKH. A rich Oriental dress. Petticoat and trousers full to ankles, of gold tissue, over pink; green satin over-dress long; a skirted paletot with long open sleeves trimmed with gold; the front of bodice pink, embroidered in gold, silver, and jewels; pink under-sleeves. Green satin cap with heron's plume, gold-spangled veil, green satin boots. The hair in two plaits entwined with pearls. Strings of jewellery round the neck.

LAMBALLE, PRINCESSE DE. As worn at Marlborough House. Pale blue satin over-skirt fastened to white satin petticoat with a bouquet of roses, the front breadth sprinkled with shaded roses. The bodice comes to the waist only; a low double lace-edged pelerine drapes the shoulders; the sleeves are of the bell shape; the hair turned over a large cushion round the face, and powdered. Wreath of roses on one side, with pearls, ribbons, and veil at the back, over curls. Rich velvet, satin, lace, and jewels are suitable.

LASS OF RICHMOND HILL, 1760. Blue and striped satin skirt; bodice and paniers of white brocade; powdered hair; hat with streamers.

LAURA (*Petrarch's*). Long white robe, embroidered in silver; bodice cut low, edged with gold braid, two rows round neck, one round arm-hole and elbow sleeve; beneath this a red and white under-sleeve, fitting to wrist; hair in coil; black shoes, pointed toes.

LAVENDER, FRESH. (From C. E. Perugini's picture). Suitable to fair, slight girl; a simple cotton dress,

with elbow sleeves ; short cap ; and tray of lavender carried in the hand.

LAWN TENNIS AND BADMINTON. Sometimes for these only an ordinary lawn tennis dress and pouch are worn, with a bat attached to the side. A better representation is a green satin dress and hat, a bat fastening a silver net, pouches, and balls, on the shoulders, which drape the bodice and skirt. For Badminton, shuttlecocks are introduced.

LEONORA (*Il Trovatore*). Satin skirt, with tunic caught up on one side ; long low black velvet bodice, with puffings of muslin round top ; the long all-round basque, cut in tabs ; elbow sleeves, with treble row of lace ; ribbon bandeau in hair.

LECZINSKI, MARIE. Pale pink robe of state, the train scalloped round and richly trimmed with lace ; fine diamond crown on her head ; ornaments, diamonds ; snuff-box carried in hand.

LIBERTY. Short red, white, and blue striped satin skirt, made plain, with perpendicular stripes ; low red satin bodice, with coat-tails ; plain muslin fichu, tucked inside, lace frill and cravat in front ; cap of Liberty, tri-colour at one side ; leather belt ; dagger stuck in sleeves to elbow and rolled.

LIGHT OF HAREEM. *See* ORIENTAL.

LITTLE BUTTERCUP. *See* PINAFORE.

LOMBARDY PEASANT. *See* ITALIAN.

LORELEI. *See* WATER-NYMPH.

LORN, MAID OF. White muslin dress, with scarf of tartan of the clan. Lady Elizabeth Campbell appeared thus in the character at the famous Waverley Ball at Willis's Rooms.

LORRAINE PEASANT. Mob cap of fine muslin, a cockade in front ; brown dress ; bodice opening in front. White muslin fichu lace ruffles.

LOUIS XIII., temp. 1610-1643. A petticoat of satin or brocade, an over-dress either fastened down at the side or loose and flowing ; the bodice cut in one with the skirt or pointed ; gauze sleeves, puffed from shoulder to wrist, and pendant ones over, lined with a contrasting colour. The bodice high at the back, and square in front, with either a falling collar of lace, or a ruff supported on wire. The hair is not powdered.

The following is a good rendering: Grey silk skirt, with flounces; cardinal tunic, trimmed with white lace, and caught up at side; round bodice of grey silk; stomacher of gold; tight sleeves, with epaulettes; grey paniers and rich cardinal sash; muslin and lace fichu, and boa round the throat, the ends fastened at back; large white hat, trimmed with cardinal satin and three white ostrich feathers, the whole costume trimmed with gold.

LOUIS XIV., 1643-1679. In this reign the ladies wore the hair powdered over high cushions; hoops were in fashion, and *sacques*; also patches, and very long gloves. The following is the usual style for fancy balls: Satin petticoat, plain or quilted with pearls, or with rows of lace across, headed by tulle puffings and roses. A velvet, brocade, or satin train rounded in front, coming from the waist or *en saque* (see **WATTEAU**), trimmed with lace, headed by ruchings and pearls, carried up the sides, and bodice, which should be cut as a low square; the stomacher pointed, with rows of ribbon across, a bow in the centre; the sleeves to the elbow, with ruffles; pearls and flowers on the powdered hair. A lady's hunting dress of this reign is made with a plain skirt, a very deep satin waistcoat with square pockets, and a longer basqued jacket with mousquetaire cuffs and ruffles; a lace tie and frill at the throat, and a three-cornered hat over powdered hair. **Laitière de Bagnolet.** Blue short skirt embroidered round the edge; yellow bunched-up upper skirt; red pointed low square-cut bodice, bordered with gold, over white under-bodice; sleeves with turn-back cuff at wrist; white cap with a red and yellow handkerchief tied over it.

LOUIS XV., 1715-1774. At fancy balls this reign is represented by the ladies in a similar dress to that described in Louis XIV.'s time. The following are pretty costumes of the period. **A Marquise.** Pink silk skirt bordered with a lace flounce, caught up in vandykes, with pink roses and silver tassels; long upper skirt of silver gauze, with strips of pink satin ribbon, and silver tassels and roses, keeping it in its place; low bodice with gilet of silver cloth; powdered hair. Blue silk skirt having lace flounces, headed by bands of pink silk laid on in double gatherings; pointed stomacher of the same, with pink bands and bows across; skirt and bodice of pink silk, bordered with the same plaiting in blue, elbow-sleeves and ruffles. Powdered hair. Or, black satin

train and bodice in one, trimmed with lace and pink roses over a pink quilted skirt studded with pearls. Powdered hair, roses, and feathers. **Peasant Girl.** Linen striped skirt, blue, red, and white; red tunic caught together, high at the back; square sleeveless blue cashmere bodice with velvet bows and trimmings; loose linen under-sleeves, flat muslin cap, black velvet bracelets, and band round neck. **Waiting Maid.** Short skirt of light blue soft silk, having two straight cut flounces with headings, brown satin tunic lined with maize, falling only at the back turned up at the sides showing the lining. White muslin bibbed apron bordered with frill, plain high square brown bodice, elbow-sleeves and ruffles, lace cap and powdered hair, blue stockings, brown shoes, with blue rosettes.

LOUIS XVI., 1774-1789. See LAMBALLE, PRINCESSE DE, MARIE ANTOINETTE, ELIZABETH, MADAME. See also POU-DRÉ COSTUMES, and SHEPHERDESS. The bodices are generally low. The following illustrate the style. White silk long skirt, and jacket of striped gold and red silk, with long sleeves and low neck, finished off with a cambric fichu, showing the neck, a rose in front; the jacket is cut away in front, has gold buttons, and displays a full white under-bodice with strips of red across. The hair is powdered, and a small toque of red silk bordered with the stripe, a diamond aigrette and bunch of flowers worn on one side.—Long skirt and jacket of canary silk; deep flounced basque at back bordered with a ruche of the same. The jacket in this opens heart-shape, a muslin fichu inside, elbow-sleeves; hair powdered; white silk cap trimmed with black and canary.—White silk front breadth and low bodice trimmed with rows of gold braid; long skirt and low bodice of blue silk, falling collar of lace, long sleeves, a puff from the elbow with turn-back cuffs of lace, and also trimmed with gold braid; hair not powdered. A curious costume, *d'après* Debucoure, 1787, is as follows: Light blue under-skirt with a flounce round the edge, blue train bordered with gold, red bodice terminating at waist with gold belt, large blue revers at neck, white tie and chemisette, tight sleeves to wrist, blue cuffs, enormous yellow hat with floral wreath over powdered hair; stick in hand. Another rendering: White satin petticoat; skirts of white lace, pink and blue satin; powdered hair, and feathers; diamond star, turquoise and diamond ornaments.

LUCY (*The Rivals*). High-heeled shoes, with plain buckles ; stockings, with silk clocks ; quilted satin under-skirt ; bodice, and tucked up under skirt ; lace tucker round bodice ; small mob cap. Colours to be chosen to suit wearer, not *prononcé*. Black lace apron.

LULI, THE INDIAN GIRL See INDIAN.

LUNA. See MOON.

LURLINE. See WATER NYMPH.

LUTIN. White muslin skirt, short, two flounces ; satin tunic, caught up at side by bands of black velvet ; corselet bodice of black satin, embroidered with gold, double braces of the same, worn over muslin ; under bodice open at neck, with elbow-sleeves ; cap and mittens.

LUXURY. A black dress covered with fruit, flowers, shells, seaweed, gems, birds, &c. Head-dress of fruit, necklace of cherries.

LYDIA LANGUISH. Dress of white India muslin, trimmed with lace ; sash and breast bows of dark violet ribbon ; hair in curls, pearls round neck ; or, as in last scene, a silk hood, black silk scarf, long gloves. Plate XVII, Fig. 37.

LYONS, LADY OF. See PAULINE, AND MELNOTTE, WIDOW.

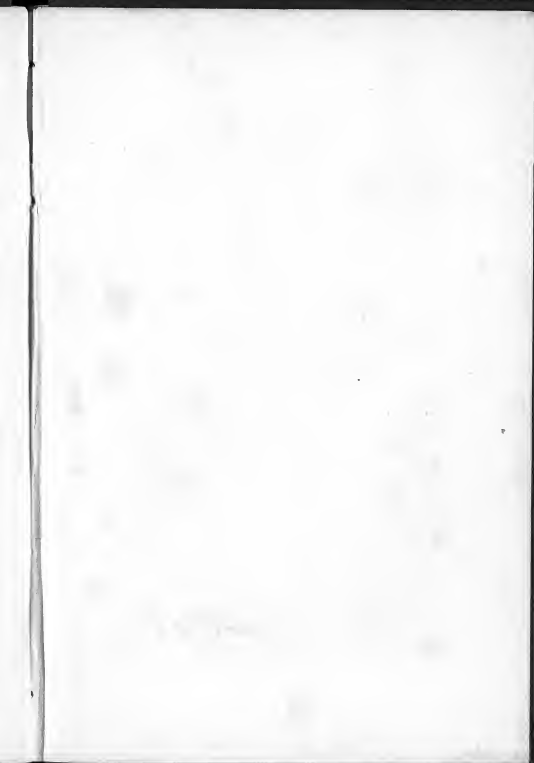
MABEL (*Rob Roy*). Plain skirted dress, of soft wool ; bibbed apron ; fur edged hood.

MACBETH, LADY. First dress : A long velvet robe, with a narrow velvet tunic fastening down the front, with brodequins ; low bodice, showing white chemisette slightly at the neck ; plaid scarf flowing loosely ; short sleeves ; massive bracelets ; long hair ; a velvet cap secured by a broad ribbon passing under the chin. Second dress : White satin trimmed with silver ; scarlet mantle with ermine ; silver coronet surmounted by cross. Third dress : White wrapper trimmed with lace.

MACGREGOR, HELEN. See HELEN.

MACONAISE (Peasant of Bourgen-Brise). Brown cashmere dress, with blue silk bibbed apron ; low bodice, with shawl and elbow-sleeves. Large black hat, round, made on net, with a huge knob in centre, trimmed with gold cord, and tassel and net streamers ; black stockings and shoes.

MACINTYRE, MISS (From *Antiquary*). Crimson velvet bodice and petticoat, flowered sleeves ; dress turned up





41 Maid Marian



42 Marguerite



43 Marguerite



44. Marie Antoinette.

à la lavense ; broad Brussels point collar ; crimson stockings, with white clocks ; black shoes, with crimson heels and bows, diamond buckles.

MADAME DE MAINTENON. Black velvet skirt, open in front, showing under-petticoat of brocade, trimmed with lace or plain satin, richly embroidered ; the bodice should be low, cut high on shoulders, pointed in front to elbow, with ruffles ; gloves without buttons ; high-heeled shoes, pointed toes and diamond buckles ; missal hanging at side ; hair in flat curls, and tartan head-dress.

MADELINA (*Rigoletto*). A short Spanish costume ; red satin skirt, with gold braid and fringe ; blue upper skirt ; black Spanish jacket, laced across front, over white loose bodice, which forms a puff at the waist ; long sleeves slashed inside the arm showing white muslin through ; gold betrimmed epaulettes ; gold net, with sequins.

MADELINE (in *Belphegor*, scene 3rd). Short crimson cashmere skirt, trimmed with black velvet tucked up over a jupe of pale blue cashmere ; crimson vest, with bodice of black velvet strapped over it ; small white apron, with pockets and scarlet bows ; French cap, period of Louis XVIII ; shoes same period ; antique French cross, fastened round the neck with black velvet ; earrings to match.

MAGPIE. Half black, half white dress ; hair powdered on one side and not on the other ; one glove and one shoe black, one white ; short satin skirt, with gauze tunic bordered with fringe ; basque bodice ; gauze fichu ; satin ribbon tied in a bow at the throat ; gauze cap. All half black and half white, so that the wearer seems on one side all black, on the other all white. A magpie on the right shoulder. See Plate XIX., Fig. 42.

MAID MARIAN. A brown satin short skirt, bordered with dark fur ; a pelisse of green velvet, the skirt gathered to the bodice, with revers of red satin, and red and brown on the cuffs ; the sleeves long, bordered with fur, light brown satin ones beneath ; leather band and knife round the waist, with quiver at back ; round velvet cap bordered with fur. This costume looks well in green satin and black velvet. Pelisse turned back with green, and carried down front ; green cuffs and sleeves ; the velvet cap with a piece turning up in battlements. A horn is carried at the side ; boots bound with fur ; hair in plaits. See Plate XIX., Fig. 41.

MAID OF ATHENS in Greek Dress. *See* GREEK and ATHENS.

MAID OF LISMORE. Long plain skirt of satin ; halfhigh bodice, front fastened with pearls ; sleeves full to wrist, with turned back cuff of lace ; Tudor head-dress of velvet and pearls.

MAID OF SARAGOSSA. Short blue woollen skirt trimmed with red ; upper skirt of red, drawn through the placket-hole at the back ; a low bodice, made stiff and firm, lacing across the front, displaying a low white linen under-dress ; the hair drawn from the face, and gathered in a knot at the back, a dagger thrust through it, and a red handkerchief wound about the head.

THE MAID WAS IN THE GARDEN. Short scarlet petticoat, with flowered polonaise ; muslin fichu ; cap, and mittens ; clothes pins hung on cord round waist, basket with clothes in hand, and blackbird on the shoulder.

MAIDENS, LOVE-SICK (*Patience*). Loose flowing skirts ; half-high classic bodice, with ribbon belt round the waist, tied in a looped bow in front and forming braces at the back ; the long drooping sleeves fasten with three buttons on the outside of the shoulders, and spring from the fulness of the dress at the back. The best colourings are, dark blue serge and sunflowers, white with daffodils, sickly green and passion-flowers, terra cotta with gold, light blue and claret ; lyre in hand, fillet round head. *See* Coloured Illustration, Plate XX.

MALAPROP, MRS. Brocaded sacque, caught back with bows, over quilted petticoat ; peaked stomacher, laced with ribbons ; hair rolled over cushion ; lace cap ; black mittens ; black velvet round neck and wrist ; high-heeled shoes ; muslin kerchief, tucked at bodice ; old-fashioned fan. Plate XXV., Fig. 55.

MALTESE FALDETTE. Black silk dress, touching the ground, and a black silk head-dress made like an apron, with a piece of whalebone, half a yard long, sewn into one side ; the gathered part comes a little in front of left cheek, and the whalebone forms an arch over the face.

XX.



E. MEYERSTEIN, LITHO.

AESTHETIC MAIDEN



MANETTE, LUCY (*Tale of Two Cities*). White muslin dress, with square bodice, single flounce on skirt, wide blue sash, hair drawn up over cushion and curled, *à la* Gainsborough.

MARCHANDE DE BALAIS. See BUY-A-BROOM.

MARCHANDE, LA. Yellow and red short skirt, striped; white bibbed apron and chemisette and sleeves, with pink corselet bodice and Normandy cap.

MARGARET, LADY (*Lay of the Last Minstrel*). White satin dress, embroidered with jewels, veil at back, wimple of clear muslin reaching to elbow; a knot of plaid ribbons, fastened on the left side; wreath of white roses round head.

MARGERY DAW. Grass green dress, made with plain short skirt, low bodice, large, short puffed sleeves; round cape, with mittens to elbow.

MARGERY, MISTRESS. Petticoat of rose-coloured silk; rose-coloured train lined with pink; bodice to correspond; fichu of lace; hair powdered; lace cap.

MARGUERITE (*Faust*). Short skirt of cashmere, bordered with rows of black or contrasting velvet; long skirt over this, trimmed in same way, and caught up by means of a satchel or pocket, and girdle on left side. The skirt is sewn to a long close cuirass bodice made of the same cashmere, coming well on to the hips, where it is trimmed with bands of velvet or tabs of velvet. It is cut square at the neck, over a linen chemisette; the sleeves are made with horizontal puffs to the elbow, where a close-fitting portion of the sleeve meets them, and falls a little over the hand. The hair is worn in two long plaits. Grey cashmere with black velvet; white with blue can be used. See Plate XIX., Fig. 43. Or MARGUERITE may wear a dress of cream cashmere or flannel made all in one, closely fitting, and the bodice fastened at the back; the skirt should be looped up with a baldric belt and pouch, so as to show an under-skirt of warm brown-red stuff, the sleeves being slashed with the same; the bodice is square cut, and filled in with a chemisette, and with a close small ruff at the throat; pointed brown shoes; small coif, the same colour as skirt.

MARGUERITE DE VALOIS. (Married 1572 to Henry IV. of France.) Long skirt of satin or velvet, trimmed round with gold or jewels, the same being carried up the

front; a low pointed bodice, trimmed to match, with a high ruff on wire from the shoulders; the hair turned off the face in double roll, not powdered; a jewelled crown; the sleeves puffed to the wrist, with bands of gold between; lace cuffs; feather fan; pointed satin shoes. See Coloured Illustration, Plate I. (*Frontispiece*).

MARGUERITE, LA. See FLOWERS.

MARIANA (*Measure for Measure*). Plain flowing tulle skirt; velvet bodice, open, heart shape, with low chemisette; sleeves to wrist, with puff at elbow; fur round neck of bodice; hair in coil of gold and pearls.

MARIE (in *Cinq Mars*). Under-skirt of yellow satin, brocaded in gold; over-skirt of blue velvet, embroidered in gold; gold waistbelt; hat and feathers; bodice low with Medici collar; short upper sleeves, under sleeves slashed with white.

MARIE ANTOINETTE. (After Paul Delaroche.) In her *Prison Days*. Wears a plain long-skirted short-waisted black silk dress, the sleeves short and turned up, with a band of muslin; a long muslin scarf fichu over the neck, the ends falling in front of the skirt; the hair white, and tied with a black ribbon at the back, turned off the face in front. No ornaments; a black bow and band of velvet round the neck. In the famous picture at the Trianon (the costume worn by the Countess of Wilton at Marlborough House) the dress is three skirts over a large hoop; the first, blue brocade, embroidered in silver; the second, white, embroidered with gold; and the third, pink satin, caught up with white satin bows and silver tassels; the bodice low; the pointed stomacher a mass of diamonds; a pink satin train from the left shoulder, embroidered with fleurs-de-lis and silver fringe and lace; the hair powdered, and a large blue velvet cap with feather and diamonds. Another charming costume, as Dauphine (*after Le Brun's picture*), has the hair powdered and turned off the face, with a large toque of velvet, aigrette of diamonds and feathers, a rouleau of gauze surrounding it, and hanging at the back; the bodice is low, and a lace-edged gauze fichu is draped over it, showing the neck and crossing in the front without ends; the tight velvet sleeves come to the wrist, and are bordered with fur; so is the velvet skirt, which opens over a satin skirt; long mittens. (See Plate XIX., Fig. 44.) The dress worn at the Trianon: A short quilted skirt; square bodice; elbow-sleeves,

XXI.



MARY QUEEN OF SCOTS



and train of brocade ; powdered hair ; large velvet hat and feathers. Another rendering : Pale blue satin skirt, trimmed with festoons of pale yellow lace, looped up all round with small wreaths of pale pink "pompon" roses ; upper skirt of pink brocaded satin, exactly matching the roses in colour, looped rather high upon the hips *à la* Watteau ; square bodice of pink brocade, richly trimmed with the same lace as skirt and pompon roses ; tight elbow-sleeves, with falling lace and pompon roses ; hair dressed high and powdered ; aigrette of pink roses and a mass of most magnificent diamonds and pearls, which were also profusely scattered over the body and other parts of this beautiful costume.

MARIE, LA, DE VILLAGE. Short white silk skirt, trimmed with blue and orange bows ; blue satin apron trimmed with guipure lace ; white lace cap fastened with gold pins.

MARIE STUART (when wife of Francis II., King of France). Costume worn by the beautiful Countess of Bective at her own fancy ball, 1877 : satin dress, front of gold brocade covered with jewels, high bodice jewelled, jewelled ruff, sleeves with puffings at the shoulders of gold brocade and red velvet ; train of ruby velvet bordered with ermine, embroidered with fleurs-de-lis, &c. ; white satin pointed cap of the Marie Stuart form, covered with jewels. The Princess of Wales, as Mary Stuart, at the Waverley Ball, wore a petticoat of cloth of gold embroidered with pearls, a dress of ruby velvet with point-lace, the bodice made with a satin habit-shirt quilted with pearls ; the sleeves with a puff at the shoulders coming to the wrist, with side puffings of satin ; the bodice ruby velvet, the stomacher worked with precious stones ; head-dress of ruby velvet studded with diamonds and pearls ; veil of lisse, jewelled girdle, and fine parure of jewels. See Plate XXII., Fig. 45. As Schiller's heroine, Marie Stuart wears white. As Mary Queen of Scots, she is generally represented in black velvet and white satin. The velvet robe opens straight down over the satin petticoat, at a little distance from the centre ; the velvet bodice is a low square over a satin quilted habit-shirt ; the sleeves have one puff at top, and are straight to the wrist with lace cuffs turning upwards ; a close ruff round the throat, the black velvet Stuart cap bordered with pearls, a clear muslin veil edged with lace hanging at the back ; a rosary at the side, and a medallion or cross hung round the neck. See Coloured Illustration, Plate XXI.

MARIE THERESA (Empress of Austria). White satin petticoat and bodice; jewelled and embroidered train from shoulders, of purple velvet bordered with ermine; crown on head, and long veil. Or, Costume de Chasse, black trimmed with gold; red velvet waistcoat; scarlet petticoat with gold band; cocked hat and white feather; Brussels lace cravate; diamonds.

MARIES, THE QUEEN'S; viz., Mary Beton, Mary Seton, Mary Hamilton, and Mary Carmichael, all wear dresses of the Marie Stuart order. Mary Beton, the eldest, handsomest, and haughtiest, a petticoat of pale blue satin festooned with pearls; a train of white satin embroidered with gold and draped with roses; a square bodice slashed with blue; stomacher and girdle of diamonds and pearls; lace ruffles and Marie Stuart cap and veil. The laughing, roguish, irregular-featured, dark-eyed Mary Seton, ruby velvet train trimmed with silver; a white satin under-skirt and stomacher, with lattice pattern of silver and pearls, and a black velvet coronet with pearls; a white veil spangled with silver. Mary Hamilton, beautiful, pale, dark-haired, and melancholy, a blue velvet train over canary bodice, blue velvet slashed with canary, trimmed with gold braid and pearls; coif and veil; ruff and girdle, with pearls; and Mary Carmichael, a dress of cramoise satin (between crimson and plum colour), with white satin petticoat, trimmed with gold and pearls; satin head-dress to match; the dress also trimmed with pearls; veil and ruff; pearl ornaments.

MARIONETTE, LA. White satin over blue, trimmed with roses and forget-me-nots; black velvet hat and feather.

MARIOTTE (*La Famille Trouillat*). Yellow cashmere skirt with rows of black velvet; scarlet cashmere tunic; black velvet square bodice; leg-of-mutton sleeves; blue silk apron and bib; Normandy cap, trimmed with lace fastened with gold pins; gold long earrings.

MARITANA. Rich black Spanish dress and veil; red silk skirt, yellow sash, and black bodice; red cap; the whole trimmed with sequins and gold trimmings. Ornaments, diamonds, sequins, and corals. Or, short skirt with satin tunics, rose, black, and blue, bordered with gold lace; low black velvet bodice, with stomacher trimmed with gold; blue, red, and black bows on shoulder, square Italian head-dress of

white silk, trimmed with bands of red and gold, a tambourine carried in the hand.

MARJOLAINE, LA. (*Rôle JEANNE GRANIER.*) A short, striped brown and white petticoat, bordered with blue; high-heeled shoes, with blue bows; brown stockings; yellow tunic, lined with blue, forming a pouf at the back; a blue bodice with a double basque—one all round, one cut up in front and at the side—falling over it. This bodice is laced across with brown in front, and shows a white chemisette beneath. The sleeves are bell-shaped, and made of brown and white, like the petticoat; a coachman's white cape, with yellow revers collar and silver clasps, covers the shoulders; a high-pointed hat, with blue feathers; a yoke across the shoulders, with four Dutch clocks suspended, completes this dress. The other is even more piquante: a short white skirt, bound with pink; white shoes and pink rosettes; pink tunic; white apron; high jacket, opening in front to show a waistcoat; both white, bound with pink and trimmed with gold; a close-plaited ruff round the throat; a white silk hood lined with pink. Or, dress of rose and grey satin; bodice laced with gold; shoulder knots of cerise; pink shoes; gold bands; flowers in hand.

MARMITON. Short skirt of brown satin; white linen over-dress bodice and apron, with rows of red braid, cut low and edged with lace; apron, one corner tucked into waistband; blue scarf on shoulders; belt, with knife at side.

MARQUISE. See also LOUIS XIV., XV., XVI., and **POUDRÉ.**

MARQUISE (LOUIS XIV.). Cerise quilted petticoat; upper skirt brocade *à la* Pompadour, trimmed with antique English point and red satin; *poudré*; ornaments, pearls.

MARQUISE, FRENCH. Petticoat of rich blue brocaded satin, trimmed with rose point; train of rose point and ponceau velvet; floral trimmings, poinsettia pulcherrima; corsage blue satin and rose point, with diamond stars; flowers, feathers, and diamond ornaments; tiara and necklace of diamonds.

MARSEILLAISE, LA. Short black velvet riding-habit, with tricoloured sash; vest and revers of white satin, embroidered in gold; conical hat of black velvet, with tricoloured plumes; lace ruffles; whip in hand.

MARSETTA (*Madame l'Archiduc*). Pink satin skirt, trimmed with gold and diamonds, white cashmere embroidered in gold over pink satin ; corselet bodice over white bodice ; square Italian head-dress, and veil of gold-spangled tulle.

MARTHA. Short skirt of red merino ; bodice of grey trimmed with cerise and black velvet ; coronet of black velvet ; gauze veil.

MARY II. OF ENGLAND (Wife of William of Orange). Petticoat of orange poult-de-soie with medallions of black velvet, pearls, and diamonds ; tunic of light blue satin trimmed with ermine and gold ; bodice and sleeves to match ; bodice, low front studded with jewels ; manteau de cour of light blue satin bordered with ermine and gold, fastened with diamond stars ; coronet of diamonds ; order of the Garter.

MARY OF MODENA. Black velvet cap bordered with diamonds, diamond crown in centre ; bodice of dark velvet made low ; high ruff at back, quarter of a yard deep, on wire ; blue satin carried round the front and neck, the puffed sleeves slashed with it ; velvet train showing satin front, worked in pearls.

MARY, MARY, QUITE CONTRARY. Quilted petticoat, with coloured pictures of " pretty girls all in a row," bordered with silver cord ; satin tunic, with silver bells, having garlands of cockle-shells and primroses ; the bodice a low square, with long sleeves trimmed to match ; satin hat with primroses, bells, and cockle-shells ; silver chatelaine of spade, hoe, rake, and watering-pot ; tiny watering-pots for earrings ; cockle-shell necklace ; mittens ; high-heeled satin shoes. Pink and blue, white and blue, and pale green are suitable colours. See Plate XXII., Fig. 46.

MASCOTTE. Dress of cream cashmere, body and skirt slashed with crimson silk and gold, with epaulettes of the same ; tunic embroidered with gold, edged with gold fringe, looped with gold girdle and tassels ; toque of crimson and gold ; vivandiere's canteen and gauntlets. Also dark brown woollen dress and straw hat, large bunches of poppies and field flowers outside. See Plate XXII., Fig. 48.

MATCH GIRL. Short costume of blue and white cotton, with low bodice of cherry-coloured muslin ; kerchief ; hair in long plaits ; muslin cap ; basket with matches. Or

short stuff gown, red plaid shawl, close straw bonnet, matches in tray hanging from shoulder.

MATELOTTE. *See* FISH-GIRL.

MAUD, LADY (*Ages Ago*). White silk petticoat; bodice and tunic trimmed with gold lace and fringe; 15th century head-dress of white satin and pearls; veil spangled with gold; red rose in bodice. Diamond and pearl ornaments.

MAY-QUEEN. Green and white striped satin skirt, pink satin tunic, and low square bodice festooned with may-flowers; a maypole, surmounted by flowers, carried in the hand; a crown of hawthorn, primroses, and marguerites, and a tulle veil. Sometimes a simple village girl's white muslin dress is worn, with these floral trimmings for this character. *See* ROSIÈRE.

MECKLENBURG BRIDE. *See* GERMAN PEASANT.

MEDEA. Blue velvet robe, bordered with gold, made in classic style.

MEDORA. Amber satin petticoat, trimmed with gold; Greek bodice and tunic of black satin; hair in plaits, round Oriental satin cap embroidered in gold, with gauze veil.

MEG MERRILEES (*Heart of Mid-Lothian*). Blue riding jacket with gold lace; hair clubbed like a man; a bunch of broken feathers attached; riding skirt, gloves; bunch of old faded flowers in front, whip in hand.

MELNOTTE, WIDOW (*Lady of Lyons*). Plain striped grey gingham dress; black apron; short black cape, over shoulders; cap.

MERCY. *See* GENEVA SISTER.

MERMAID. *See* WATER-NYPH.

MERVEILLEUSE. Period of French Revolution. Nothing can be too eccentric. Skirt of gold and spotted muslin, with gathered flounces sewn with red, and headed by crossbands; green Directoire bodice, with belt, lined with red; double sleeves, both ending in lace ruffles, the upper one coming to elbow; muslin fichu; large jabot and ruffles; enormous bouquet fastened on left shoulder; crimson satin boots; large hat trimmed with red and green feathers, fastened with tricolour cockade; snuff-box, gloves, and eye-glass; hair plaited

in pigtail and tied. The Merveilleuses had adopted all the vagaries of their male friends, the Incroyables—the dishevelled locks, stiff stocks, eye-glasses, sticks, and quaint hats stuck on the head anyhow, with trimmings protruding in all directions. The turned-down collar and the revers were also copied, as well as the dangling watches and charms. Underclothing was almost dispensed with, as well as all substantial stuffs, only muslin, organdy, tarlatane, gauze, and sometimes, but seldom, taffetas, composed the narrow dresses, which were often embroidered with chain-stitch, and, for evening wear, with gold and spangles, when the robes à l'Athénienne were frequently opened on the side and caught up by jewels or bouquets of artificial flowers, just then beginning to appear. Quite a study was required to gracefully slip the train in the belt or throw it over the arm. The short spencer, or *canezou*, was cut extremely low for all occasions, hence the necessity of always carrying a scarf ready to be thrown over the shoulders when required. Rows of Roman pearls and long gloves covered the bare arms, and the feet were encased in tiny slippers, strapped round the ankles with coloured ribbons. Like powder, rouge had been abandoned, and blonde was the colour obligatory for the hair.

MEUNIÈRE DE VILLAGE. Short white silk skirt and bodice, striped with rose colour ; white apron ; lace cap and gold windmill in it.

MEXICAN. Short skirt of black and red, with scarf of many colours wrapped round the head and falling on dress. Much gold about the costume ; gold sequins, chains, &c.

MICAELA (*Carmen*). Short white cashmere skirt, bordered with band of blue ; blue over-skirt, trimmed up the front ; low square bodice, with grenat velvet, revers of the grenat velvet bordering white stomacher ; white linen head-dress, fastened with gold pins, and flowing at the back ; muslin cap.

MIGNON. The beggar-girl wears a loose grey cashmere dress, with girdle round the waist and hanging sleeves ; bare feet and sandals ; hair flowing on shoulders.

MILLIONNAISE. Same as MONEY.

MINNA TROIL. See BRENDA TROIL.

MILKMAID. See "MY PRETTY MAID."

MIRANDA (*Tempest*). White cashmere dress, bordered with silver, the skirt gathered on to the long cuirass bodice, cut square at the neck, with hanging sleeves, a satchel pocket at the side; silver coronet and veil.

MIRTH, QUEEN OF. Rose-coloured skirt, white satin front, and low square bodice, trimmed with bells, crocuses, shamrocks, and butterflies (emblems of mirth); a coronet and veil, a sceptre surmounted by a butterfly; rose-coloured shoes.

MISS MUFFET. Chintz or plain blue sateen dress, trimmed with gold lace, muslin fichu, mittens, and spider in cap.

MIST. Grey tulle, scattered over with dewdrops; square cut bodice, and sacque of grey; grey shaded tulle veil of the same fastened in powdered hair and to front of bodice, with diamonds; grey shoes, gloves, stockings and fan; diamond ornaments.

MOLDAVIAN PEASANT. High white chemisette fastened with cherry ribbons; corselet of same colour, trimmed with lace and embroidered in gold. Large muslin apron over short dark skirt, hair plaited with cherry-coloured ribbon.

MONEY. Dark brown skirt, on it a row of bank-notes printed on white satin; white satin tunic, with purse-shaped pocket and £. s. d. embroidered on it; gold-coloured satin low bodice, with long sleeves of gold-spangled tulle; a long netted crimson silk scarf, with a tassel and steel rings at either end, slung round the waist; a satin cap of white, brown, and gold satin covered, as is the entire dress, with sequins. *See* COINS and GOLD.

MONTE CARLO. Dress, half red satin, half black velvet; one shoe red, one black; short skirt fringed with coins, and pointed cap of red satin; croupier's rake carried in hand.

MONTESPAÑ, MADAME DE. Long full plain white satin skirt; bodice of the same half high, pointed back and front; low fichu folded above and fastened with jewel in front; large puffed sleeves to elbow, slashed horizontally; hair in curls. Diamond ornaments, and sometimes a train over shoulders.

MOONLIGHT, MOONSHINE, MOON, LUNA, CLAIRE DE LUNE. A silver-spangled tulle evening dress, over white satin; a mantle of the same, bordered with silver lace, attached to the shoulders of the low bodice; a

white and silver scarf twisted round the head, fastened either with diamonds or with silver crescents, which must be introduced on the shoulders, front of the bodice, and skirt ; white satin shoes with crescents ; silver ornaments. Dark grey and silver is another pretty combination for the character. **MOONSHINE**, all of black tulle, with a basque bodice of silver brocade ; the tunic edged with a most delicate fringe of crimped silver, looped at one side with one large star ; the head-dress, a close-fitting turban cap of silver brocade, with a narrow fringe of crimped silver ; black long gloves, with bands of silver tissue or brocade, about an inch wide, at equal distances ; black fan with silver sticks. This costume could be called Night, if preferred, and, to make it more peculiar, a bat could be fixed on the left shoulder. Another costume for **MOON** is a dress of soft white silk, trimmed and bordered with brown velvet cut in vandykes, three-quarter moons in gold cloth or yellow silk appliquéd on the velvet ; plastron placed on low bodice, the same on short sleeves ; blue scarf round waist, edged with gold ; gold and silver-spangled tulle round neck ; small silver-spangled cap with a bunch of arrows, surmounted by crescent, on one side.

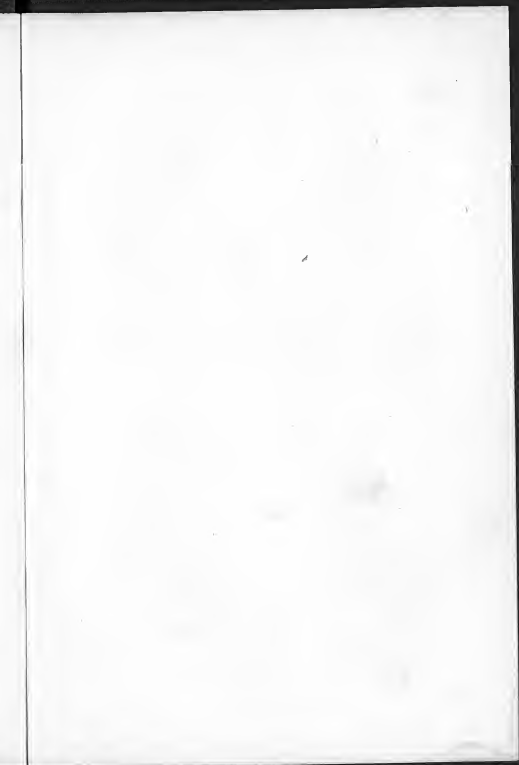
MOORISH. Maize satin petticoat, embroidered with black ; ruby velvet tunic and jacket, trimmed with gold lace ; velvet shoes to match, embroidered with gold ; Moorish embroidered sash ; gold coins and silk net on hair ; Algerian ornaments ; hair in plaits.

MORAVIAN PEASANT. Short cotton skirt, dark short apron ; white full bodice, open in front, sleeves to elbow, short ; low velvet bodice fastening with one button. Hair covered with dark silk handkerchief having fringed ends.

MORNING STAR. *See STAR*.

MOULIN À VENT. Short costume of pink satin, with low yellow satin bodice and white stomacher, laced across with two shades ; powdered hair, a small windmill as an aigrette ; windmill also on left shoulder ; the same for ear-rings, on shoes, and painted on gloves ; a pink satin ribbon, with bow at neck, windmill depending.

MOYA. An Irish girl, costume of silver-watered tissue covered with water-lilies, anacharies and water-plantain. On the head is a large water-lily, with long silver grass and weeds hanging down the hair, which is worn flowing. In the hand a





45 Mary Stuart.



46 Mary Mary quite contrary



47 My Pretty Maid



48 Mascotte

long reed, from which hang valisneria, sphagnum, and other aquatic weeds.

MUETTE DE PORTICI, LA. Short blue petticoat bound with light maize ; a muslin apron, a Roman scarf about the waist ; a low blue stay bodice, with shoulder-straps trimmed with gold braid, and worn over a white muslin chemisette, with long sleeves ; square Roman head-dress, fastened with coral pins, coral ornaments.

MUSCADIN. White satin waistcoat ; maroon satin coat with gold buttons ; white satin skirt draped with blue bows, showing petticoat of striped pompadour satin ; open-work stockings, maroon shoes, blue bows, gilt heels ; conical cap of silk beaver with roses and blue flowers. Directoire eye-glass, garled stick with gold knob ; powdered periwig ; lace cravat.

MUSE DE LA POÉSIE. Under-skirt of blue satin bordered with gold cord, and embroidered with gold in front ; black satin train, embroidered with gold lyres ; cuirass bodice of amber satin, bordered with a black gold-embroidered band, studded with precious stones ; a crown of gold wheat-ears, long gold-spangled tulle veil.

MUSHROOMS. Pale cream silk evening dress, trimmed with moss and mushrooms.

MUSIC. White satin dress trimmed round the edge with tulle and black velvet, to represent the keyboard of a piano ; and above this two rows of notes and lines formed with velvet and buttons ; a scarf draped across the skirt has the treble and bass clefs on the fringed ends ; the low bodice has wing sleeves, a lyre on the shoulders ; the same in the centre of the coronet, and on the shoes, made of white satin. On the bodice is a draped bertha fastening beneath a lyre. Two sisters might appear as Music and Painting. For the latter, *see* ART.

"MY PRETTY MAID." Short coloured petticoat an open tunic of blue flowered chintz, pointed bodice laced across the front ; muslin kerchief, straw hat bound with black velvet, and tied under the chin ; boots laced up the front ; yoke and milk-pails. *See* Plate XXII., Fig. 47.

NANCE REDFERN. *See* HUBBARD, MOTHER.

NANCIEBEL, LADY. Sage green velvet skirt, caught up on left side with gold girdle, showing primrose under-skirt ; velvet cap with heron's plume ; peacock fan.

NANCY LEE. Blue and white striped petticoat, blue or red upper skirt, looped up with a large silver anchor; full bodice, or blue cloth jacket, with sailor collar; red apron, trimmed with yellow; white cap, red handkerchief over it tied under chin; blue stockings, black high-heeled shoes. Sometimes a black tarpaulin hat is worn with "Nancy Lee" upon it.

NAUTCH GIRL. Muslin skirt, bordered with gold; cloak of gold and white muslin, from the head and entwined about the figure; anklets and bracelets.

NEAPOLITAN COSTUMES. *See* ITALIAN.

NEEDLES AND PINS. This dress is after the Mother Hubbard order. *See* H. and WORKBOX. A quilted skirt, with chintz train, low black velvet bodice, fichu; powdered hair; cap and pointed velvet hat. In front of the dress every kind of needle and pin is inserted. Pins forming the motto: "Needles and pins, needles and pins; when a man marries his trouble begins," on the train.

NÉGLIGÉ DRESS, 1791. Petticoat and sacque of brocade, with ruffles; pointed shoes; feather and pearls in hair; mouche on cheek and chin. A *négligé* is often made of muslin, trimmed with lace, and looped up with ribbons over petticoat.

NELL GWYN. Long pink skirt, with blue tunic; low bodice; full puffed sleeves, slashed at shoulder; hair curled and confined by pink ribbon; low muslin fichu about the shoulders, the ends tucked into the front of bodice. She is accompanied by a pet lamb.

NEWHAVEN FISHWOMAN. *See* FISH-GIRLS, &c.

NEWSPAPERS. *See* PRESS.

NICKLEBY, MRS. Widow's cap; a plain skirted black gown, a pointed bodice cut *en cœur* at the neck, with a turn-down collar and bishop sleeves, with muslin cap; or, instead of the cap, a large old-fashioned coal-scuttle bonnet, with plaited border and large veil, or with a close plaited border to a cap with a raised crown. Sometimes she has a shawl about her shoulders. Sometimes a sort of pelerine coming to the shoulders, with a frill round.

NIGHT. A long black tulle fashionably-made evening dress, spangled with silver stars and crescents, silver crescent ornaments, silver belt; a crescent on the head, and long crescent spangled veil; a silver wand, with crescent at the top; an owl



49. Night



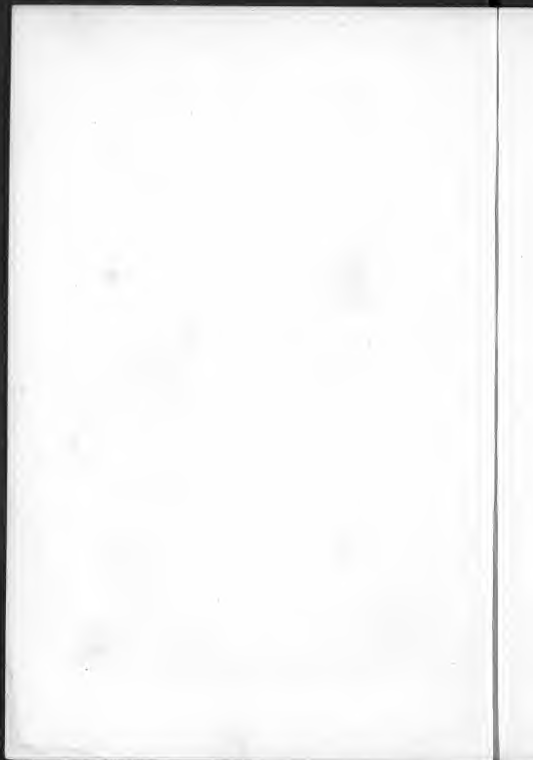
50. Olivia Primrose



51. Peline



52. Puritan



on the shoulder; black fan, having moonlight scene painted upon it. Sometimes the bodice is made *à la Vierge*, with long pendant sleeves. Black gloves, black satin shoes, with crescents. *See* Plate XXIII., Fig. 49. This is the ordinary rendering, and with stars only, instead of crescents, is suitable also for *Evening Star*, or *Starry Night*. A more original dress for *NIGHT* is a black tulle, with a bouillonné of blue tulle at the edge, trimmed with silver stars; a train of bluish-black satin, studded with silver stars and comets; a pale blue gauze scarf, representing the Milky Way; stars seen through it. On one side the constellation Orion; the veil attached to the shoulder by a nightingale, and the red berries of the deadly nightshade. This character is sometimes called *The Trailing Garments of the Night*. Or, dark blue tulle over satin, with silver stars dotted all over, the bodice trimmed with shimmering silver fringe; a silver band round the head, with a crescent moon in front; a long blue tulle veil, with stars of various sizes; a dark blue fan with silver sticks, and a moonlight scene painted on in white and grey; ornaments, silver stars. *Queen of the Night*. Sapphire blue velvet, studded with silver poppies, and bordered with silver fringe in the form of rays; a fringe round the waist of sapphires and diamonds; the head-dress an enormous pouf of sapphire blue feathers sprinkled with silver, the hair thickly studded with diamonds; and an enormous black tulle veil envelopes the figure, fastened to the shoulders as wings. *Night and Morning*. Bodice and short dress of velvet and white satin, one-half completely black and the other white; white and black stockings and shoes; velvet and white satin cap.

NINETEENTH CENTURY, EARLY PORTION OF. The dresses were made with narrow skirts; short waists; long gloves. Large bonnets were worn.

NOAH'S ARK (as worn at the Empress Eugénie's Fancy Ball). Noah's Ark on head, with two little silver animals running into it, up the paring; long white dress, with silver animals in pairs, round; a dove of promise on the shoulder.

NOCTURNE. In black and white, or red and white, after Whistler. The term is generally applied to a stylish evening dress of the above mixtures. The name is a fashion of the hour, and finds favour with those who do not care for decided fancy costumes.

NORMA. *See* DRUIDESS.

NORMANDY PEASANT, NORMANDY BRIDE, NORMANDY FISH-WIFE. The peasant's dress consists of a bright-coloured petticoat, striped or plain, with rows of black velvet; tunic bunched up, either by drawing through the placket-hole, or sewing the side breadths together at the back, so that the inside of the skirt is visible. The tunic should form a contrast to the skirt, such as blue over red, violet over amber. The bodice terminates at the waist, is close-fitting, and has only a shoulder-strap, the linen sleeves having a wide band, and coming below the elbow. If this is worn over a linen chemisette, it is plain in front; if a muslin lace-edged fichu is worn, it is laced across the front, with coloured cord. The following is a good rendering:—Short scarlet skirt; black velvet bodice, worn over white chemisette with sleeves to elbow; gay coloured cotton kerchief, tucked into bodice; large holland pocket; high white muslin cap, with scarlet bow; grey stockings; black shoes; ornaments, gold. In the real Normandy caps there is a great variety, and they are handed down from generation to generation. Two shapes prevail for Fancy Balls, one such as "Evangeline" wears, resembling the Foundling cap, made in thick muslin, with a high crown, low at the back, a shaped piece fitting the head in front, and lappets at the side, like a hound's ears, bordered with lace, a bow at the top, and fastened on with gold pins; the other full-dress cap, stands up above the forehead some 12 inches, terminating in a point of 3 inches broad. This upstanding crown is covered with rows of lace and bows of ribbon, and to the top at the back a voluminous lace-edged veil is attached. Large gold earrings and cross, coloured striped stockings, and black shoes, with coloured bows and heels, complete the costume. It can be carried out in silks, woollen materials, and cotton. See Coloured Illustration, Plate XXIV. A Normandy Fishwife, in addition, carries a basket of fish at her back, and has a net round her waist. A Normandy Bride would wear a white muslin skirt, trimmed with white satin, the apron bordered with swansdown; a blue silk bodice and tunic, a muslin fichu, and high cap, with white flowers.

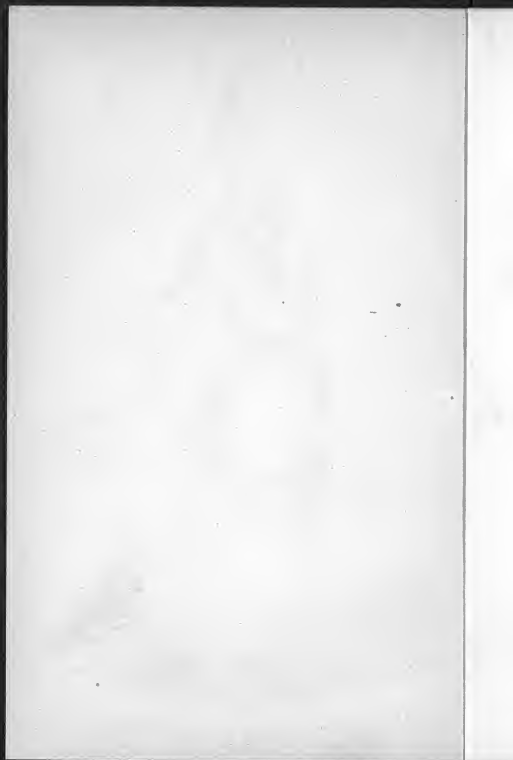
NORNAS. The two Scandinavian Sisters who sat round the Ygdrasil tree; one in a robe of pale green Indian silk, high bodice, full long sleeves; the hem worked in silver, with Runic characters; belt of silver; hair floating on

XXIV.



E. MEYERSTEIN LITHO.

NORMANDY



shoulders, mistletoe wreath. The other sister in the same, of different colouring, mixed with gold.

NORTHERN STAR. *See* STAR.

NORWEGIAN PEASANTS, NORWEGIAN FISH-GIRL, NORWEGIAN BRIDE. The peasant woman wears red stockings and black shoes; a short black skirt, striped with red and green; the sleeveless jacket bodice, made of scarlet cloth, terminates in a silver belt, trimmed with green and silver; it has a low red cloth stomacher one mass of silver and beads. A long-sleeved white linen chemisette high to the throat, with all-round collar, is worn under it, fastened with a silver brooch, and festooned with silver. A large white linen apron reaches almost to the hem of the skirt, and has a band across it of red and green embroidery. The head-dress is of white linen, hiding the hair in front like a fez, and has a pendant point and tassel. The hair hangs down the back in long plaits. Norwegian silver ornaments. The Norwegian Bride wears a similar dress, with large silver Norwegian crown, veil, and ornaments. The Norwegian fish-girl has a net round waist.

NOURMAHAL (*Lalla Rookh*). Short amber satin skirt trimmed with blue and gold; amber satin bodice studded with jewels; or a pelisse, with bodice and narrow tunic in one, over short skirt; transparent pendant sleeves; blue and gold sash and cap; the hair plaited and entwined with pearls; white full gold-spangled trousers; white and gold slippers; feather fan. Blue and red, or red and green, may be used instead of amber and blue.

NOVICE. *See* NUN.

NUN, NOVICE, ABBESS. These are unsuited to fancy costumes, but are sometimes adopted, and are usually carried out as follows:—The **Novice**, a white dress, such as veritable Novices do not much affect; viz., a long white muslin dress, and muslin veil attached to the back of the head, beneath a small wreath of white roses; a chatelaine of white beads at the waist. **Nuns** and **Abbesses** at balls adopt flowing dresses, a belt round the waist, a rosary at the side, and either a white or black head-dress. There is little attempt at consistency; the sleeves are sometimes lined with black silk; the head-dress made of crêpe lisse, with flowing black gauze veil. The robe of the Dominican and Augustine Nuns

is white, with a loose oblong piece depending in front, as well as back. The head-dress is black lined with white, square over the face where it turns up with white, and reaches below the shoulders, a sort of linen cape half covering the body, forming part of it. The Benedictines and Ursulines have white linen hoods and capes, or collars, whichever they may be ; the forehead bound with white linen.

NURSE. See GENEVA SISTER.

NURSERY RHYMES. The characters from these are the fashion for children's fancy dresses, and for the Singing Quadrilles : the principal characters are Jill (see J). My Pretty Maid (see M). Bo-Peep (see B). Mary, Mary, quite Contrary (see M). Red Riding Hood (see R). Mother Hubbard (see H). Cinderella (see C). White Cat (see W). Babes in the Wood, and Beauty (see B).

OARSWOMAN. Crimson flannel short skirt made with plaited flounces and bands of velvet ; brown tunic, caught up high on hips ; blue bodice, with revers, and blue and white striped waistcoat, elbow-sleeves, white plaiting round ; straw hat, with poppies at side ; black mittens ; black shoes, blue stockings ; oar in hand.

ODALISQUE. Embroidered slippers ; red silk trousers ; short embroidered skirt ; scarf of many colours, tied round hips ; black corselet bodice, embroidered in pearls, half high, white and gold ; chemisette with sleeves, buttoned to elbow, silver-pendants ; cap of silk, with crescent and aigrette ; plenty of amber beads and ornaments ; feather fan in hand.

OLDEN TIME, LADY OF. A favourite character at fancy balls, generally carried out by a *poudré* costume, or as follows :—Quilted satin petticoat ; brocaded tunic pinned together at the back ; a low velvet bodice laced across a white stomacher ; muslin kerchief about the neck ; hood, and wimple on the head. Of *poudré* dresses of the olden time the following are examples : Blue and white flowered tunic, over long cerise skirt ; stomacher and low bodice trimmed with blue and cerise, lawn ruffles ; powdered hair over cushion, with roses, convolvuluses, and pearls ; or a quilted skirt touching the ground, chintz sacque (see WATTEAU) ; square bodice, with straight-cut pointed stomacher ; sleeves to elbow with puffs and ruffles ; muslin cap, or Dolly Varden hat with flowers.

OLIVIA (*Twelfth Night*). Long over-dress bordered with gold, having a distinct front breadth. The bodice low, square, pointed at waist, with close-set loops round the point; jewelled buttons fastening the bodice in front; a basque at the back. A ruff comes from shoulder to shoulder, made of a plain piece of muslin edged with pointed lace, not plaited; the sleeves have epaulettes and cuffs, and are puffed to the wrist. A jewelled coif is worn on the head; the hair rolled off the face; a veil floating at the back.

OLIVIA PRIMROSE. See WAKEFIELD FAMILY and Plate XXIII, Fig. 50.

OLYMPIA. Satin dress, made with close-fitting low bodice bordered with a broad band of embroidery, which goes round the skirt; full sleeves to the wrist, with lace; costly jewels.

OPHELIA (*Hamlet*). Long plain skirt of white cashmere, with a peplum tunic, one end caught up in the girdle, thus forming a lap filled with poppies, corn, cornflowers, catkins, pansies, forget-me-nots, and marguerites. The bodice low and full, with long pendant sleeves, the whole trimmed with rows of silver braid and fringe. The fair hair hangs over the shoulders entwined with flowers; a wreath on the head, and lisse veil studded with flowers; white satin shoes. It may also be carried out in silver tissue or white silk. As Ophelia Miss Terry wore a costume of pale fraise ecrasé cashmere, bordered with ermine, cut in V-shape at throat, and draped skirt. Second dress: White satin bodice, studded with pearls; missal suspended from girdle, with string of pearls.

ORANGES AND LEMONS. A fashionably made tulle evening dress of light blue or two shades of yellow, with branches of oranges upon it, a wreath of orange blossoms having an orange at the side; orange and lemon leaves round the bodice. This offers an opportunity to a recent bride of wearing her bridal wreath once more. Fan with oranges painted on it; basket of oranges and lemons in hand; lemon-coloured shoes, and gloves. Another costume is: Dress of very pale blue tulle, with satin bodice; a row of orange leaves with a few flowers for the sleeves and edging of the bodice, and arranged about the skirt; clusters of the fruit on the left of the low bodice, the back of the right sleeve, about the skirt, and on the hair; the fan composed of leaves with a cluster of fruit,

and a fancy basket of the fruit on the arm; the long lemon-coloured gloves have the backs painted to match.

ORACLE DES CHAMPS. *See FLOWERS.*

ORIENTAL LADY, EASTERN SULTANA, EASTERN QUEEN, LIGHT OF THE HAREM, &c. All these at fancy balls are rendered with loose silk trousers to ankles; a short satin skirt; and a sort of paletot of satin with pendant sleeves. The whole in bright colours, much betrimmed with gold and sequins; the hair in plaits; a round cap on the head. A jewelled aigrette in front. The following costumes are effective:—**Eastern Sultana, or Light of the Harem.** Petticoat of white satin embroidered in gold, over gold and white trousers to ankles; paletot of crimson striped silk, gold embroidered and lined with green silk; long sleeves, and white satin ones beneath. Indian gold and white scarf round the waist; yellow pointed shoes; white satin cap embroidered in pearls; gold jewelled coronet; white muslin veil. **Eastern Dress.** Yellow silk veil confined by gold coins; amber and claret skirt; claret velvet paletot trimmed with amber and much gold. Gold sequins and amber beads for jewellery. **Oriental Lady.** Tunic of crimson Dacca muslin; trousers of white muslin spangled with gold; short crimson silk skirt, and jacket; the stomacher covered with pearls and jewels; sash of cloth of gold. Turban of the same entwined with crimson cashmere; embroidered slippers; gold spangled veil.

ORLEANS, DUCHESS OF (*temp.* Louis XIV.). A coloured satin petticoat made walking length, trimmed with three cross-cut flounces of the same, in graduated widths reaching to the waist, with headings, and a band of gold braid below the headings. The bodice is a high square, stiff and narrow, with high stomacher covered with jewels. The sleeves are ample, and come to the elbow with ruffles. A satin train of contrasting colour, bordered with the same gathered flounce, comes from the shoulder in box plaits; the hair is curled, not powdered, and over it is the coiffure *à la Steinkirk*, made with tier upon tier of upstanding lace lappets, hanging at the back. Shoes with very pointed toes; long gloves, a fan in the hand. This style of dress is the one adopted for James II.'s reign at Fancy Balls.

ORTRUDA (*Lohengrin*). First dress: white flowing skirt trimmed with gold; velvet over-dress trimmed with gold;





53. Rubens' Wife.



54. Patience.



55. Mrs Malaprop



56. Lady Teazle

cuirass bodice, buttoned on hips; with jewels, crown, and veil. Second dress: loose robe of velvet, square cut, long sleeves at elbow; silver grey scarf of cashmere about head.

OYSTERWOMAN. See ECAILLÈRE.

PACK OF CARDS. See CARDS.

PAINTING. See ART.

PALMYRA, QUEEN OF. Antique costume of blue satin, trimmed with silver embroidery and ermine; train of sapphire velvet lined with blue satin, trimmed with ermine.

PAMELA. Richardson's heroine, as portrayed on the walls of the Academy, wears a black dress, with elbow-sleeves, and white cambric ruffles. A cambric fichu crossed over the front of the bodice, and fastened behind; the hair turned up under a small cambric mob cap, with black ribbons. At Fancy Balls the dress is often looped over a quilted petticoat. The novel was published in 1741, so the dress is of the last century, and by no means costly, for Pamela was of humble origin. Black high-heeled shoes, silk stockings, and mittens complete the costume.

PANSY. See FLOWERS.

PAON. See PEACOCK.

PAQUITA (*Giroflé Girofla*). Blue and white-striped stockings, blue satin shoes, with high heels; short skirt of blue and white-striped silk, double skirt of white silk, cut in vandykes, bound with blue, and draped gracefully over the skirt. The low bodice, as well as this upper skirt, is trimmed with gold braid, and over the low bodice is a sleeveless seniorita jacket of blue cashmere, bound with gold, having a ball fringe of gold. The silk forms a puff for the short sleeve, with straps of blue over it. Head-dress, a white muslin veil attached by a bunch of roses.

PATCHWORK. Short double skirt and low bodice à la *Vierge* of patchwork, cut in large diamonds, with alternate black and yellow dividing the other colours. The hair is powdered and pompons of ribbon of all colours are introduced upon it, as also for the rosettes on the shoes. Also dress made of chintz patchwork; muslin cap.

PATIENCE. Dairymaid costume, large straw hat and flowers; skirt with box plaits; low square pointed bodice;

short flowered chintz tunic, bunched up over contrasting petticoat; low bodice, laced in front, puffed sleeves; Holland coloured apron; straw hat, wreath of flowers under crown. See Plate XXV., Fig. 54.

PAULINE (*Lady of Lyons*). In first scene, pink silk, with a muslin frilled fichu, tied in front. Second dress, bridal costume. Third dress, muslin, with goffered flounce round skirt and top of bodice.

PEACE. A flowing dress of white tulle with loose low bodice, and wing sleeves, trimmed with swansdown, blush roses, lilies of the valley, and bands of silk embroidered with olive-leaves; a belt at the waist with pearls, intermixed with the embroidery. The tablier tunic is caught up with olive leaves, and holds a couple of turtle-doves. In Paris this dress had the tablier also embroidered with the sentence, "Paix aux hommes de bonne volonté." Flowing veil and olive wreath completes it. It has also been rendered as follows:—Dress of pale blue and silver brocade, trimmed with wheat-ears, forget-me-nots, and fruit; a bird's nest with eggs, and silver wheat-ears in the hair; an olive-branch carried in the hand. A white satin banner may be borne with the word "Peace."

PEACOCK (*Un Paon*). A dark green or lemon-coloured tulle dress, bordered with rows of peacock-eye feathers, headed by gold twist; bunches of the feathers are arranged on either side, and bands of the feathers round the train; the same bordering the low satin bodice; the tail, like a large fan, takes the place of a ruff from behind the shoulders, and the head and neck of the bird form a cap, from which a veil depends. Gloves with gauntlets of peacocks' feathers, necklace, feathers mounted on lace, fan of peacocks' feathers, dark green stockings, green satin shoes with feather rosettes. Or a dress of black and peacock-green silk, arranged in alternate flounces, the tail feathers spreading over the train; cuirass bodice of green silk, bordered with feathers; helmet of green feathers.

PEARL. Pearly grey dress of gauze satin; nautilus shell head-dress.

PEASANT, THE COQUETTISH (*La Belle Poule*). Short, striped blue and white skirt, and long jacket bodice, fitting the figure to perfection. It has long sleeves, all trimmed

with bias bands, and is cut heart-shape, very open at the neck ; a lace-edged fichu over, with a bunch of flowers in front ; short draped tunic, and waistcoat of plain blue ; coquettish straw hat, with blue ribbons. This is one of many charming French costumes which require to be thoroughly well made ; blue stockings ; high-heeled shoes with blue rosettes are worn with it.

PÊCHEUSE DE CALVADOS. See FISHWOMAN.

PEDLER (Woman). See GIPSY.

PEG WOFFINGTON (*Masks and Faces*). First dress : Black sacque of figured brocade open at the sides, quite untrimmed, the bodice cut low back and front with a muslin lace-edged fichu over it, the dress skirt beneath of blue figured gauze, and a large black hat trimmed with blue worn with it. Second dress : A red and grey brocaded sacque, quite distinct from the low pointed pink bodice and front breadth, the sacque made very full and low at the back, with elbow sleeves ; a round pink wreath accompanies this. Third dress : Brown and maize satin similarly made, the brown sacque caught up on either side of the skirt with large brown and maize rosettes. Or over-dress of green brocade, pink petticoat, elbow-sleeves, mittens, and kerchief, the ends terminating at the waist and cuff. Peg Woffington is generally represented with a flowered skirt, caught back with coloured ribbons, showing a distinct front breadth ; a square pointed bodice, and sometimes a lace apron ; a large muslin fichu, edged with lace ; elbow-sleeves and lace ruffles ; and either a lace cap or a straw hat pressed in towards either side of the head and tied under the chin ; mittens on her hands. For outdoors, she wears either a hooded scarf or a long mantle and hood. Mrs. Bancroft, as Peg Woffington, wore (first dress) body and train of sea-green plush, the train lined with paler green showing at the sides. Under-skirt of neutral green with three flounces, each headed by puffings. The bodice comes well down on the hips, is cut in tabs in front and square at neck, with fichu of lawn and jet ; a blue lace sacque is fastened to the shoulders. Hat of sea-green plush trimmed beneath the brim with rows of black and white lace. Second dress : Low square dress of silver brocade with high ruff at back and long train ; short sleeves with large cuffs of gold-coloured satin, with three rows of soft lace below. Under-skirt of gold tissue trimmed with Venetian

point, and bunches of buttercups and paste ornaments ; small stomacher to match. A garland of sunflowers across the skirt relieved by bows and two long tassels of bullion on the bodice ; a spangled fichu with gold fringe ; head-dress of cream feathers and gold aigrette. Third dress: Two shades of red and sacque of flowered crimson silk looped over a deep red plush dress with train ; broad belt of scarlet round the waist fastened by a diamond buckle to match the shoes ; hair raised over a cushion with lace cap tied with black bow under chin, flowers between hair and lace of the cap ; train, full ; sleeves, short and tight with fall of lace over elbow. *See Coloured Illustration, Plate XXVI.*

PENELOPE (*Wife of Ulysses*). Ancient Greek costume. Long loose dress of white cashmere, trimmed with silver braid in Greek designs, and bullion fringe ; over this is the chiton, a sort of jacket joined on the shoulders, plaited back and front, and falling in points on either side, completely covering the bodice, and hiding the waist ; it is bordered with the same braiding, a silver tassel at each point ; the diploidon, or flowing cloak, of cashmere, covered with silver stars, is draped from the shoulders ; a silver fillet round the head, the hair in a coil at the back ; sandals.

PERDITA (*Winter's Tale*). Shepherdess dress, crook carried in hand, entwined with blue ribbons and roses ; short blue skirt with two festooned volants of silver gauze caught up with roses ; tunic of the same ; bodice, low, and trimmed as a stomacher ; wreath on head. Or, as worn by Miss Leclerc for the character. A full white skirt coming just below the knees, trimmed with a blue border of the Greek key pattern ; a full low bodice with short sleeves, edged with the same ; a blue ribbon girdle, white stockings, and blue shoes, laced across, and rather high. A wreath of wild flowers on the head ; a spray hanging loosely from one shoulder across the bosom ; and a crook with wild flowers carried in the hand.

PERI OF OCEAN. *See WATER NYMPH.*

PERICHOLE. Skirt of peacock blue ; loose jacket of black velvet trimmed with gold sequins ; Roman sash ; Indian kerchief head-dress ; scarlet stockings ; gold, silver, and amber necklet and armlets.

PERSIAN. The women wear clinging draperies, the bodice cut in one with the skirt, fitting the figure closely, made

XXVI.



E MEYERSTEIN, LITHO

PEG WOFFINGTON



half high, the sleeves tight to the wrist, and armlets over them above the elbow; jewelled girdles round the waist; a sort of coif on the head, with a gold-spangled veil of some soft fabric, the hair loose or in plaits on the shoulders. Oriental-looking satin or cashmere, bespangled with silver crescents and stars, are most appropriate. Ornaments of coins and beads.

PERSIAN PRINCESS. Green satin skirt covered with gold; a black satin bodice and tunic bordered in gold; crêpe lisse fichu beneath, and corselet of cloth of gold; coif, and gold-spangled veil; scarf round waist.

PERTH, FAIR MAID OF. See F.

PESCHARD, MADAME. (*La Branche cassée*). Short striped skirt, black and white; short blue cashmere tunic, bunched up; long embroidered yellow apron, with bib; a blue low square bodice over linen chemisette and loose sleeves, terminating above elbow. The distinguishing point in this costume is a large white cashmere hood worn on the head, attached to the dress in front with roses, showing the hair, a bunch of roses in front and at the side. A spade carried in the hand.

PHILIPPA OF HAINAULT. Blue velvet train trimmed with ermine, fastened in front with jewelled clasps; ruby velvet bodice with ermine carried down the front in a double row; a girdle of precious stones round the hips; the front of the dress embroidered with the arms of the family, on gold and silver tissue; a veil hangs at the back; a jewelled coronet on the forehead, terminating in two large circles of gems about the ears.

PHILIPPINA WELSER. Married 1550, when seventeen; famed for beautiful complexion. Bodice of black velvet, very high in throat, with linen ruff; sleeves filled in high to shoulder, trimmed with fur; handsome jewels round neck; plain skirt, embroidered in front; hair turned off face, set in jewelled coif and coronet.

PHŒBE (*As You Like It*). Shepherdess costume of grey cashmere, with bunch of flowers on side of bodice; large full leg-of-mutton sleeves.

PHŒBE MAYFLOWER. Short skirt of satin, tunic and bodice of chintz laced across the front. Muslin sleeves to wrist, apron, and becoming muslin cap with ribbons to match the costume.

PHOTOGRAPHY. A green silk dress trimmed with tulle of the same shade, round the skirt; nestling in the bouillon-nés a row of photographs; a scarf of the silk draped across the skirt, with medallion photographs at intervals, all bordered with green gimp; the bertha of the low bodice fastened at the front, back, and on the shoulders with them. A cap in the form of a lunette, with cartes-de-visite, and a long green veil depending.

PICARDY PEASANT. Short red or blue skirt bordered with gold or silver embroidered leaves; white apron trimmed with lace; loose white chemisette bodice with embroidered Swiss velvet belt, having points upwards and downwards, back and front; black velvet braces, sleeves to elbow; national cap, viz., upright shape of cardboard covered with ribbon, with ruche of muslin next the face and on the crown; striped stockings.

PILGRIM. Brown woollen habit reaching to the feet, a cord round the waist, sleeves to wrist, cape, and hood; cockle-shells on cape and on broad-brimmed low-crowned hat; staff surmounted with cross or gourd, sandalled shoon.

PINAFORE. Josephine and Hebe wear fashionable morning dresses; the sisters, cousins, and aunts appear in yachting dresses with sailor collars and hats. Little Buttercup in an old-fashioned straw bonnet, cotton gown, and black and red shawl pinned across her shoulders.

PIRATES OF PENZANCE. The daughters of Major-General Stanley appear in costumes of bright colouring, made in the fashion of fifty years ago—short flounced skirts, short-waisted bodices with muslin fichus, short sleeves, long mittens coming well above the elbow, reticules hung from the arm, and either poke bonnets or very large hats, with a bunch of roses clustered on one side. This carried out in white satin, pink roses, bright heliotrope or claret, would be effective and picturesque.

PLANETS. White satin short skirt, bordered with a blue silk band and dotted with silver stars; white gauze over-skirt and plaited low bodice bespangled with stars; long wing-like sleeves to match; blue satin Swiss belt cut in points, a star on each; blue coronet with stars; long veil with stars; necklace and bracelets of the same.

PLENTY, GODDESS OF. Fashionable white silk evening dress with wreaths of vine-leaves, wild flowers, and fruit; the same in the hair; or a classical dress of cashmere trimmed with the same. *See* GREEK, G.

POLAR STAR. *See* STAR.

POLISH PEASANT at a fancy ball is very unlike the veritable peasant; the correct dress would be a striped woollen skirt; a scarlet bodice laced in front, and trimmed with yellow, over a high white chemisette, with long sleeves; and for a bride a cap with as many ends of ribbon of all colours and widths as can be procured, replaced on less gala occasions by a cotton handkerchief folded first cornerwise, then the double-edge folded back twice, about 3 inches broad, and tied behind; a flower stuck at the side. A fancy dress Polish costume is as follows:—A plain blue short dress, trimmed with minever; a yellow bodice with tight sleeves like a habit-bodice, with Brandenbours in black across the front; the Polish cap edged with minever. This cap is a distinctive feature of the costume; it is square at the top, and hard and stiff, the four sides diminishing in size where they rest on the head; the hair should hang in long plaits beneath it. *See* Plate XXIII., Fig. 51. Another style is a pink satin short skirt, bordered with swansdown, a polonaise over it, viz., a bodice and tunic in one, the latter bordered with swansdown and opening in front, the bodice cut square, and also trimmed with swansdown and heavily braided with silver; the sleeves close-fitting to the wrist, also braided; high rose satin boots, bordered with swansdown; Polish cap of rose satin. **Polish Princess.** Short skirt of white satin trimmed with gold braid, over-skirt of red satin trimmed with gold and swansdown; low jacket bodice and hanging sleeves of black velvet trimmed to match; the bodice, open in front, is filled in with gold braid; black velvet Polish cap, with gold braid and swansdown, white satin boots with black stripes. **Polish Snow.** White silk bodice and short skirt cut in one, bordered with swansdown, and covered with tufts of swansdown; Polish cap to match. For Polish skating dress add skates to hang at sides. **Lady Colonel of Polish Regiment.** Ecreu petticoat, trimmed with blue and gold; blue bodice, trimmed with gold and silver; crimson cloak, with black fur and gold; cap to match; high blue boots, trimmed with black fur and gold.

POLLY PUT THE KETTLE ON. Rose-coloured skirt to the ankles ; flowered tunic, with rose bodice trimmed with white muslin, rose and green ribbon ; cap to match ; silver kettle earrings. A kettle hung at the side, with a kettle-holder worked with the name of the costume. Black mittens ; muslin apron.

POMONA. Either a classic dress with fruit in the hand, or a white evening dress looped up with fruit ; fruit on head ; a basket of fruit in hand.

POMPADOUR, MADAME, 1744. The beautiful, graceful, talented mistress of Louis XV., her name calls up visions of powder, brocade, ribbons and laces, ruffles, plumes, long-pointed waists, and rich embroidery. A pretty costume of hers is as follows :—Long embroidered skirt of white satin, with pink rosebuds and silver leaves ; tunic of pink brocade ; long-waisted, pointed bodice, open in front, laced across ; sleeves to elbow, terminating in ruffles. Sometimes the upper skirt is open, and forms a train over a lower one, covered with embroidery. Silk, satin, and brocade are suitable. Pink and blue are the mixture with which she is most associated, but the following combinations may be employed :—Black and pink, blue and cerise, violet and blue, white and blue, maize and white, grey and rose-colour. The hair should be dressed high over the forehead in numerous small curls, like a *pouf à la neige*, and be ornamented with feathers, pearls, and roses.

POMPEIAN LADY. White llama skirt, with Grecian border worked in purple ; purple chiton joined on the shoulders, plaited back and front, and falling in points on either side (*see* ANCIENT GREEK DRESS, and PENELOPE), and trimmed with gold lace ; hair bound with a fillet ; handsome Etruscan ornaments.

PORTIA (*Merchant of Venice*) wears either a barrister's black robe and wig and bands, or a loose black silk under-robe with scarf above the waist, having tight sleeves ; a loose over-robe of black brocade ; and round black cap such as Miss Ellen Terry wore in the Trial scene ; or a train and square-cut bodice white or coloured satin, over a gold embroidered petticoat, a gold embroidered pouch hanging at the side ; velvet tiara trimmed with pearls, or a white satin pointed coif trimmed with gold, the hair frizzed and turned off the face, and hanging over the shoulders in curls ; a girdle is worn round the

waist, a feather fan carried in the hand ; the sleeves are large and hanging, worn over under-sleeves puffed from shoulder to wrist. Miss E. Terry's first dress in this character was a gold-coloured brocaded skirt, flowing and held up on one side to show embroidered petticoat ; pointed bodice outlined with jewels, low at neck, with ruff from shoulder ; sleeves one puff to elbow and tight to wrist, laced outside. Her last dress was a pink satin petticoat, dress of ruby brocaded velvet on pink ground, a pink veil secured on either shoulders by a jewel.

PORTUGUESE. Short dark skirts of green or claret ; low waistcoat of velvet to match, buttoning down the front with a double row of bright gold buttons ; scarf and pocket of velvet going round the hips ; a habit-shirt of muslin about the neck, over this a red and yellow handkerchief tucked into the bodice, and bound on the upper edge with red ; large slouch felt hat, red or green to match the dress ; a half-handkerchief pinned to the back to keep off the sun. This is the present dress. A more usual fancy dress is a red cashmere skirt trimmed with a deep band of black velvet, grey embroidered over-skirt caught up on either side of the front breadths with a band and bow of black velvet ; white silk apron trimmed with embroidered bands and gold ; a coloured silk handkerchief about the head ; gold Portuguese earrings and necklet. Portuguese Orange-Girl would be the same costume, but a basket of oranges must be carried.

PORTUGUESE GITANA. Short white satin skirt, with alternate stripes of scarlet and gold. Scarlet satin low bodice, laced and trimmed with gold. A black gauze scarf the ends fringed with gold, and embroidered in red, tied round the head. Gold chains from short sleeves to wrist. White satin boots laced with gold. Gold ornaments.

POSTAGE, POST-OFFICE. *See PRESS.* Short white satin dress and high bodice ; on the skirt the different rates of postage, times of posting, names of several mails. Flowers for the hair made of several coloured postage-stamps ; scarves of different colours on the dress denoting the names of mail-bags ; enamelled postage-stamps for jewellery. Or dress composed of newspaper headings, and trimmed with postage-stamps ; round the skirt red ones are intersected with two-penny ones ; blue stamps on the bodice. **Pillar-Post.** Long red satin dress ; white waistcoat, with hours of collection

printed on it ; head-dress, square cap, the same form as top of letter-box.

POUDRÉ COSTUMES. Powder was adopted pretty well throughout the eighteenth century by the upper classes in England and France, so that with any costume of that time not worn by the lower orders, powder is admissible. It was the powder-tax imposed by Mr. Pitt in 1795 that sent it out of fashion in England. The following are some pretty poudré costumes : Short blue satin skirt, a Watteau tunic of old brocade, the Watteau plait double, and attached to the bodice only at the neck. The bodice itself pointed, a muslin fichu bordering the square-cut neck ; the sleeves to elbow finished off with ruffles. On one side of the powdered hair, a black velvet hat, the brim turned up on one side, and edged with pearls ; a bunch of roses under the brim. Or, for My Lady Coquette, a scarlet satin petticoat ; tunic of blue and white striped satin, with flowers between the stripes ; scarlet ribbon and white feathers worn in the hair ; Pompadour necklace of red roses and blue ribbon. And, lastly, one suitable for an elderly lady. Black cretonne sacque, with a large design upon it, in gold and feuille-morte ; elbow-sleeves and deep ruffles, with robings of pale-coloured ruches, opening over a black quilted petticoat. Old lace and diamonds ; the hair powdered. A white silk petticoat with three rows of lace across the front, headed by a plaiting of blue satin and bunches of pink roses. Blue satin train trimmed round with lace and pink rosebuds ; a bow of blue satin ribbon. The bodice cut heart-shape, displaying a low white silk stomacher, with the same ruches of blue satin ribbon and pink roses, a wreath of pink roses worn on one side of the powdered cushion.

POWDER-PUFF. Short waisted bodice ; skirt put in with full gathers, made of white, pink, or blue sateen ; the skirt should look as much like the upper part of a puff as possible, and be drawn in just above where the swansdown is put ; shoes, long gloves, sleeves, and bodice are all trimmed to match ; earrings and necklace, small pocket puffs ; circular fan made like a puff ; cap of white sateen like the top of puff. Or, white tulle evening dress, short, trimmed with swansdown ; cap like the coloured red top of a puff.

PRECIOSA. Double skirt of pale blue silk, the lower embroidered in silver, with pendant silver coins, the upper one

covered with a network of silver braid, coins, and tassels. Low pointed bodice over waistcoat of silver lace. Roman sash round the waist, with dagger; a tambourine hung at the side. Pale blue stockings; black shoes, with satin embroidery; necklets and armlets of chains and sequins; a blue handkerchief on the head covered with sequins. It may also be rendered with a white cashmere short skirt bordered with the Greek pattern in gold and sequins. Scarlet cashmere over-skirt, low velvet bodice and Roman scarf, and a scarlet handkerchief on the hair. The dagger, &c. in gold.

PRECIOSILLA (*La Forza del Destino*, Verdi). Short blue skirt with black border, embroidered in silver and gold stars, vandyked at edge; yellow over-skirt, bordered with gold fringe; light blue bodice with gold buttons; short puffed skirt; senorita jacket, black velvet, trimmed with braid and fringe; sash of grenat silk with gold fringe; red velvet cap, bordered with gold cord.

PRESS, OR NEWSPAPERS. This is carried out entirely in newspaper; the skirt consists of box-plaited illustrations from the papers, coming to the waist, with portraits and names of newspapers pasted across here and there; the bodice with *bertha* to match, and bows of scarlet velvet; quill pens, an ink-bottle, and sealing-wax stuck in the hair. It has a much better effect than would appear, and has been a favourite dress at fancy balls. In Paris the same idea was carried out with a white satin dress, having bands of velvet, bearing the words "Discretion," "Indiscretion," and the names of Paris papers; a bonnet *de police* on the head; a bag *à potence* at the side. Postage-stamps sometimes form a trimming on the skirt, and it is then occasionally called "Postage."

PRIESTESS OF FOLLY. *See FOLLY.*

PRIMROSE FAMILY. *See WAKEFIELD, VICAR OF.*

PRIMROSE, FIRST. Evening dress of pale green tulle; satin bodice of primrose colour, bordered with moss and primroses; wreath of primroses and grass falling over the hair at the back; small primroses mixed with lace round neck and wrist; green satin shoes, with tufts of moss and primroses on instep; primrose-coloured gloves, edged with moss; fan of primrose satin.

PRIMULA, EVENING. Mauve dress, trimmed with primulas.

PRINCESS (Characters from Tennyson's Poems). The Princess a classical white robe trimmed with gold. Lady Psyche, black velvet hood and tunic over pink skirt. Lady Blanche in the same, with grey hair and a crimson brocaded silk skirt. Melissa, green tarlatan dress and veil.

PRINCESS IN "FORTY THIEVES." Short white satin skirt, embroidered all over in white jet and pearls, cut in tabs at the edge ; between each tab appears a frill of white lace ; a scarf of twisted satin, blue and red, tied over the hips, from beneath it large tabs of brown satin embroidered with brown beads ; white satin cuirass body, made very long, powdered all over with deep red jewels ; sky blue and deep red satin scarf tied under the arms ; the same round the head ; ornaments, diamonds, and jewelled flies.

PRINCESSE DE CONDÉ. Long white satin robe, trimmed with the same material round the skirt, the front entirely covered with white jet embroidery, and numberless small tassels of the same ; body cut in a low square in front ; very high ruff, edged with pearls and pearl chains from the points all round the back of the dress ; very short sleeves, with falls of lace hanging over the arms, and pearl fringes ; hair powdered, and dressed in small curls all over the head ; magnificent diamonds mixed in the hair, round the neck, and on the front of the dress.

PRISCILLA, THE PURITAN MAIDEN (*Miles Standish*). Short black or light grey stuff gown, made in the old style, with tippet, cuffs, apron, and mob-cap of clear white muslin. The over-skirt, which is tucked under, is the same as the skirt ; black stockings and shoes, with small buckles. The bodice is quite plain, save the tippet, but it has an all-round untrimmed basque.

PSYCHE. Loose white dress ; low full bodice and belt ; silver wings ; hair in classic coil.

POLICHINELLE. White satin short skirt, striped with crimson, trimmed with gold ; tunic half blue, half white, forming two ends at the back, bordered with gold fringe and bells, and entirely covered with gold spangles ; low bodice of red and white, with basque, trimmed with gold fringe and bells ; a blue and white cocked-hat over powdered hair ; a fool's bauble carried in the hand. Or, as follows :—Three skirts of alternate black satin and gold tissue, cut in points, a bell at each, sur-

rounded by gold fringe; high bodice of black satin, with a gold diamond-shaped plastron; hair floating on the shoulders, surmounted by a cap, and bells of gold tissue. **Punchinelle** carried in the hand, viz., a small doll dressed in the same way.

PURITAN (as worn in the quadrille at Marlborough House). Long grey satin dress, with three rows of black velvet; round, black velvet, silver-mounted bag, hanging at the side. The bodices were made with square basques at the back, and cross-cut full sleeves to wrist. Muslin tippets, pointed back and front, were fastened with black velvet bows; white muslin caps trimmed with lace. Another Puritan costume would be a black velvet, or grey or black satin or stuff dress, with plain skirt to ankle; plain bodice, cut V-shape, with a neatly folded muslin kerchief, plain elbow-sleeves, long muslin apron; square-toed shoes, tied with ribbon, high heels; muslin cap, high-crowned, with plain front. See Plate XXIII., Fig. 52.

PYRENEAN PEASANT. Scarlet short petticoat, blue skirt, looped up with scarlet and gold; black velvet bodice, trimmed with gold lace; scarlet cap.

QUAKERESS. Grey satin dress, touching the ground; short-waisted high bodice, open at the throat, with leg-of-mutton sleeves to wrist, and turn-back muslin cuffs; a plain hemmed muslin kerchief, neatly folded inside; a bonnet of the same satin as the dress, with a soft crown and stiff cardboard front; a plaited cap beneath, or a fine cambric cap, without the bonnet.

QUARTERS OF GLOBE. See EUROPE, ASIA, AFRICA, AMERICA.

QUEENS OF DIFFERENT CARDS. See CARDS.

RAINBOW (*Arc-en-Ciel*), **IRIS.** A white tulle evening dress, with low bodice; from left shoulder across the bodice and under right arm a tulle scarf of the colours of the rainbow, viz., red, yellow, green, blue, pink, grey, violet, and orange, arranged in folds. A half circle of the same on the right side of the dress; a pompon of fringed silks of the same shade worn at the side of the hair. The word "Rainbow" worked in pearls on black velvet round the neck. Sometimes the scarf tunic is composed of tulle of the rainbow shades,

bordered with silver, and is drawn in a pouf through a buckle at the side, and a veil of the several shades reaching to the feet. Sometimes the dress is of pink tarlatan, with a scarf of the colours about it, and a grey tunic spangled with silver ; the bodice pink ; silver ornaments.

RANEE. Narrow under-skirt of embroidered white muslin, trimmed with gold lace. Tunic of cream-coloured silk, having embossed figures in gold ; green satin bodice trimmed with gold and jewels ; crimson and gold-embroidered Delhi, native head-dress with gauze veil, spangled with gold and silver ; gold shoes, necklace of rubies, emeralds, and diamonds. Massive gold bracelets of Delhi, Nuggier, and Kutch work.

RATCATCHER. A French fancy costume for a child. Short skirt and a double skirt cut in three wide battlements ; a low square bodice with jacket basque of white satin, bordered with grey fur ; boots to match. A head-dress in the semblance of a cat, with head ; a stick over one shoulder, with three rats.

REAPER. White satin skirt, petticoat with red stripes, green satin polonaise cut half-high, with puffed sleeves to elbow, profusely trimmed with corn, oats, and poppies ; a green satin cap with an aigrette of corn, a sickle at the side.

REBECCA (*Ivanhoe*). As worn by Lady Ernest Bruce at the Queen's Fancy Ball in 1842. White satin skirt just touching the ground ; green velvet embroidered pelisse, open in front, showing stomacher ; sleeves large and pendant, with close-fitting satin ones beneath ; knotted scarf of many colours encircles the waist, a silk turban on head. Another handsome rendering is as follows :—Bodice, skirt, and sleeves of gold or silver tissue ; mantle of prune velvet, lined with white satin, trimmed with broad bands of ermine edged with gold galon ; velvet and gold turban, with ostrich plumes and diamond aigrette ; white satin shoes, brocaded in gold ; feather fan, jewelled girdle, and parure of jewels. A veil spangled with gold is generally worn.

RED RIDING-HOOD. Short blue silk or cashmere dress, with five rows of scarlet velvet round ; the bodice sewn to skirt, low and full like a child's, with short sleeves and lace tucker ; white muslin pinafore, edged with lace. A scarlet cloak, with full gathered hood, having a black velvet

bow in the centre ; the cloak is tied round the neck, and the bow can be worn or not on the head ; a blue ribbon in the hair ; black silk stockings and shoes, with silver buckles ; a basket of eggs carried in the hand. Or blue silk quilted skirt ; square velvet bodice, with lace chemisette and lace sleeves ; large white muslin apron and bib, trimmed with two rows of Valenciennes lace ; red cloak, with hood lined with blue silk ; cornflower ornaments, and basket of cornflowers in the hand ; blue silk stockings, worked crimson ; a crimson satin sash, and patent shoes. Or, the dress of the French Red Riding-Hood, which is more picturesque. Small chaperon hood of red cashmere, worn with an over-skirt and bodice of the same colour, the bodice cut square, with elbow-sleeves, and laced in front over a white cambric stomacher with scarlet ribbons ; the under-skirt grey, and short, showing scarlet silk hose, and high-heeled shoes. A large round cake or galette, real or imitation, should be carried under the arm, and in the hand a small basket, supposed to contain the traditional pat of butter. See CHAPERON ROUGE.

RED, WHITE, AND BLUE. Short white skirt, striped with red and blue ; tunic of the same, forming three large puffs at the back, and caught up with a silver anchor and knots of the two colours ; or a silk Union Jack, draped as a tunic over the short skirt, low satin bodice trimmed with the colours, the bows fastened by silver anchors ; sailor hat trimmed to match ; white shoes, red rosettes, and heels ; blue ribbon necklet, and bracelets.

RÉPUBLIQUE FRANCAISE. Classical dress of white heavy pale grey cashmere, trimmed with gold ; viz., a long flowing skirt, loose low bodice, confined by oxidized silver belt ; hanging sleeves from shoulders ; a tricolour scarf draped from the right shoulder ; a Phrygian cap of scarlet cloth, with "Liberté" worked in gold, and a tricolour cockade. Or, white jacket bodice over tricolour striped skirt ; blood-red sash ; red cap of liberty ; flag in hand, Liberté, Egalité, and Fraternité, or sword in hand.

REVOLUTION (French). Long dress of striped yellow silk ; coat *à la* Robespierre of bottle-green silk, long-skirted, short-waisted, double-breasted, with large lapels, cut steel buttons, and narrow sleeves ; open at the neck, showing cravat with lace ends ; pointed bottle-green felt hat, with yellow cockade in front, worn over powdered hair ; or pale pink and

green satin redingote, opening over muslin petticoat bouilloné to waist; Incroyable triple cape of green satin, just reaching to the shoulders; the hair dressed in *marteaux* in front, and in a long plait at the back; the conventional black felt hat with tricolour cockade.

REYNOLDS, SIR JOSHUA (after). The usual rendering of a costume after Sir Joshua Reynolds at fancy balls is a white muslin dress, with tight sleeves, muslin fichu, powdered hair, a hat of coarse straw lined with blue, or a plush hat tied under the chin with blue ribbons; black embroidered shoes; a single row of diamonds or pearls round the throat, a diamond brooch in the fichu. Sometimes the dress is made with a deep-gathered flounce round the edge; it just touches the ground, and is always scanty. Sometimes it has a falling collar, and nearly always a blue sash tied in a bow at the back, and the hat is now and then replaced by a mob cap. After a portrait of his, dated 1781, the dress is a crimson petticoat, canary-coloured upper skirt, brocaded with flowers and trimmed with lace; powdered hair; small crimson hat and feather; pearl ornaments. After his picture of *Lady Cadogan* :—White satin petticoat embroidered with gold; lemon-coloured satin train; hair powdered; white satin hat, with plume of white and blue feathers; pearl ornaments. After his portrait of *Mrs. Braddyl* :—Satin skirt and train; full under-bodice, with turn-down ruff; open stomacher; elbow-sleeves; hair in loose curls. After portrait of *Duchess of Gordon* :—Hair turned off the face in three rolls, divided by ribbon; low curls on the neck; bodice with scarf round waist, open heart-shape, with stiff ruff; pearls round the neck with portrait; the sleeves made with epaulettes of horizontal puffs, and open sleeves over a puff to the elbow; train of satin. For Children, copies from his pictures make admirable fancy dresses. The girl in his "*Rest by the Way*" wears a red short skirt, with a blue band round low bodice, and elbow-sleeves turned back with white, a muslin kerchief inside the bodice; yellow apron, straw hat. In the *Mask* :—High-heeled shoes with blue bows; flowered short skirt; brocaded tunic, bunched-up; square bodice and elbow-sleeves; blue sash; hair square over forehead.

RHENISH PEASANT. Short plain cloth skirt and bodice laced in front, over white muslin chemisette, with full straight sleeves reaching to wrist; a coloured silk handkerchief

on the shoulders, the ends tucked in to the bodice ; hair gathered in a knot at the back, worn with a close-fitting linen cap, the strings tied under the chin ; shoes and buckles ; white stockings, with coloured clocks.

RICH AND RARE were the gems she wore. Dress of soft green tulle, powdered with a variety of jewels ; gold circlet over flowing hair, stiff, with ring at top.

RIDING-DRESS (period Charles II.). The jacket is made with a basque all round alike, almost as deep as an upper skirt, open at the neck with revers edged by rows of gold or silver braid ; the neck is hidden either by a simulated waistcoat of the same material, or by a silk scarf tied once round the neck, the ends laid one over another and pinned down to the waist underneath. This jacket is trimmed with gold or silver braid in a treble row, laid a little from the edge ; large square pockets are placed on the outside of the basque in front, and trimmed to match, as also the mousquetaire cuffs of the sleeves. It can be made in satin and velvet, and is worn with a long trained skirt of the same, caught up on one side over a satin petticoat. Sometimes the cuffs and revers of jacket have the same coloured satin under the braid. Large jacket and plume, riding-whip and gauntlet gloves complete the costume. **Riding-Dress** (*temp.* George I.). Broad-brimmed satin or violet velvet hat, with large bows of ribbon round the crown ; the hair powdered and frizzed at the side, long curls at back ; violet velvet habit made with overhanging collar and cape, such as the men of the period wore ; it has buttons and frogs on the bodice ; the shoes have gold buckles ; old point-lace tie at neck.

RISING GENERATION, ONE OF. A fashionable costume of the moment worn by children and grown-up people. A short, plain frock with a gathered flounce round ; low, full bodice with large sash tied at the back. Short sleeves in one puff. Black shoes buttoned round the ankle. Hair in long plaits. It is also rendered by reproductions of some of Kate Greenaway's sketches of children.

ROCOCO. Ecru petticoat, with bands of black velvet ; tunic and bodice of blue brocade, looped with black velvet and roses ; powdered hair ; blue velvet hat ; rococo ornaments.

ROMAN LADY. Long, soft, falling skirt under bodice, full and low, the short sleeve buttoned on the outside of

arm ; loose over-bodice, secured by brooches on shoulder, belt round waist ; the lower all-round basque formed by fulness, bordered with gold ; over-mantle swathed about figure ; hair close to head in waves ; veil of woollen cloth ; tiara in flat bands.

ROMAN PEASANT. *See ITALIAN.*

ROME. White satin skirt, bordered with red cashmere and Grecian gold border ; upper skirt cashmere, divided into three, edged with gold fringe ; front division embroidered in gold, with the letters S. P. Q. R. ; side division, has a Roman standard eagle, embroidered in bullion, wreaths of bay leaves, &c. ; back division, Grecian border in gold ; scarf of cashmere and gold, looped up on right shoulder with cameo, and falling under left arm, low down ; "Roma" on armlet ; head-dress, tiara of diamonds, with "Roma" in seed pearls on the front ; good veil.

ROMOLA. Dress of cream-coloured satin, with long hanging sleeves, embroidered with gold and pearls, and caught up with gold girdle, over petticoat of same material ; lace veil fastened with band of pearls ; antique Italian ornaments.

ROMNEY (after). White muslin dress, powdered hair, large black hat, lined with a colour.

ROSALIND (*As You Like It*). A dress of Etna brocaded velvet, skirt made full and looped over satin skirt of the same colour with gold braid ; heart-shaped bodice, sleeves puffed with gold ; gold fillet. Second dress, as a boy in grey doublet, soft velvet hat. Third dress, of white cashmere, made loose and full, with belt on hips, pouch attached ; puffed sleeves. Or, a dun-coloured velvet dress with crimson puffs, and bearing her boar-spear.

ROSE, COULEUR DE. All in rose colour, with a pair of rose-coloured spectacles carried in hand. This dress can be very prettily and becomingly carried out in satin, silk, or tulle, according to the taste of the wearer

ROSE IN JUNE. Pink tulle skirt, covered with rose-petals and leaves ; bodice of the same trimmed with garlands and roses. Long tulle scarf fastened behind ; wreath and ornaments of rosebuds, roses, and leaves. *See COULEUR DE ROSE and FLOWERS.*

ROSE, LA. Green under-skirt, pink tunic and bodice trimmed with roses and pearls. A crown of roses and tulle-spangled veil.

ROSE MICHON (*La Jolie Parfumeuse*). High blue boots; pink short skirt, with box-plaited pink flounce round, blue tunic caught up at back, pink apron with two pockets, all bordered with white muslin plaiting. Low square blue bodice with plaitings *à la vieille* round it and the short sleeves, a pink rose on one side. A blue ribbon tied in bow round neck; blue rosette at side.

ROSE OF CASTILLE. A Spanish dress. Black lace over bright-coloured satin for skirt, and low bodice; velvet *senorita* jacket trimmed with gold fringe; high comb; black lace mantilla; black shoes with silk stockings; Spanish fan.

ROSE OF LANCASTER. A dress made with quilted satin petticoat, the front sewn with pearls; gauze train fastened with roses in red, after the same fashion as Rose of York.

ROSE OF SUMMER, LAST. Pink satin ball dress, with low square bodice and elbow-sleeves; pink tulle tunic sprinkled with loose petals caught up with roses and green leaves, a garland of the same on the dress, a few detached petals below them as if they had fallen off. Roses in the hair.

ROSE OF YORK in white. Skirt of white satin covered with white roses and pearls; train of white plush trimmed with roses, having a Watteau plait at the back; a pointed bodice square cut at the neck; high ruff, full puffed sleeves; duchess hat of white satin trimmed with ostrich feathers, roses, and pearls.

ROSE STANDISH. Short stuff skirt, long linen apron, with band of embroidery; high bodice, long sleeves and epaulettes over a habit-shirt and collar, forming part of apron; black velvet coif, little cap beneath.

ROSES, QUEEN OF. White tulle skirt with bouquets of every coloured rose dispersed about it; over-skirt powdered with pink rose-leaves, also the veil, as if a shower of rose-leaves had fallen on them; a wreath of coloured roses; earrings, necklet, and bracelets formed of pink rosebuds.

ROSIÈRE. White muslin dress, made high and plain; a wreath of full-blown roses on the head, and a bouquet of the same at the waist.

ROSIÈRE D'ISSY, LA. Short red woollen skirt, a linen apron, tied at the back ; a red woollen bodice, opening over an écru-coloured chemisette ; a red woollen fichu fastened beneath the chignon, and a large straw hat, ornamented with poppies, and worn quite at the back of the head ; blue stockings and plain shoes.

ROSINA (*Barbieri de Seville*). Spanish dress of cerise satin and black lace ; black velvet senorita jacket ; black lace mantilla.

ROSINE (Heroine of Whyte Melville's novel *Rosine*). Striped cambric short skirt of bright colours ; square bodice and elbow-sleeves ; muslin apron with bib and shoulder-straps, the word "Rosine" worked in red letters on the pockets and corners of the apron ; muslin kerchief and mob cap ; silk stockings ; black high-heeled shoes ; old silver ornaments.

ROUGE-ET-NOIR. Skirt, long sleeves, and low bodice of black and red striped satin, with dice embroidered on the front ; sleeveless bodice, and diagonally draped tunic of red crape or gauze, forming ends tied at the back, with a bow of black lace and four small toy cards tied in with them. These same cards, alternately red and black, in a slanting position, are laid round the edge of the tunic and bodice with a trimming of black lace and gold braid and fringe ; a bow on the shoulders with four cards tied together, the same in front of bodice ; ornaments, enamel cards, and dice. On the head a cornucopia-shaped cap, half-black, half-red, like that worn by Folly, with an aigrette formed of a gilt hand holding cards. Or, French cashmere bodice, tunic, and skirt ; head-dress and necklace trimmed with cards, alternate black and red ; gloves, stockings, and shoes to match. Or, tight-fitting bodice of red satin, and a red skirt, with black lace ; round the edge of short skirt, a plaited flounce with cards ; bodice and sleeves trimmed to match, and a cap on the head of red and black satin with a few cards on one side ; ornaments, gold, and a fan composed of satin and cards ; black gloves, with bracelets like serpents, and loops of red satin ; croupier's rake in hand, with cards on left shoulder. See Coloured Illustration, Plate XXVII.

ROULETTE. Short skirt of red and green cloth, with all the numbers, insignias, and terms of the game, such as

"manque," printed in white; bodice of red and black satin; powdered hair, with small roulette board on one side; a croupier's rake suspended from the waist.

ROWENA, THE LADY (*Ivanhoe*). Scanty undergown touching the ground, and bodice of pale sea-green satin; over this a long-flowing cashmere robe reaching to the ground, either white or crimson, with wide hanging elbow-sleeves, all richly embroidered in gold; a girdle about the waist, a gauze scarf interwoven with gold threads fastened to the left shoulder. The hair entwined with pearls, a gold circlet and gold-spangled veil, gold chain with charm attached, gold bracelets and armlets. Or, sea-green silk skirt, ornamented with pearls; robe of crimson cashmere, bordered with ermine; pearl coronet, and crystal veil.

ROXANA. Wears cloth of gold bordered with swans-down, and lined with vert d'eau satin, over an under-dress of Turkish red.

RUBENS' WIVES. Isabella Brant (first wife). Skirt of white satin bordered with gold; over-dress and bodice of mauve velvet, high to the throat, the skirt embroidered all round with gold cord and pearls; sleeves to wrist with slashings inside the arm and puffings beneath; turn-back cuff of lace; very large ruff round the throat, hair powdered, high-pointed hat, jewelled band round the brim, widening at the side and turned up. **Helena Forman** (second wife). Yellow and brown silk and violet velvet, the skirt of the velvet touching the ground; the bodice a low square with square ruff, lace edged; a muslin fichu inside, the hair in curls. The bodice, which has a broad rounded point, has jewels in front on a yellow stomacher; the sleeves have an upper puff of violet, an elbow puff slashed with brown and yellow, straight sleeves of yellow to wrist, with turn-back cuffs. The two colours are blended in the trimmings on the skirt mixed with jewels; a feather fan is carried in the hand. A large-brimmed, low-crowned hat, turned up on one side with ostrich plumes and jewel. See Plate XXV., Fig. 53.

RUSSIAN BARONESS. Rose-coloured satin skirt; low-bodied white satin pelisse, with long hanging sleeves, bordered with ermine; cap of rose-colour, with jewelled aigrette. This was worn by Baroness Brunnow at the Queen's Fancy Ball.

RUSSIAN HUSSAR VIVANDIÈRE. Short blue velvet skirt; blue velvet polonaise, trimmed with satin; hussar jacket of blue velvet, trimmed with sable, cap to correspond; silver ornaments; high boots with sable tops.

RUSSIAN PEASANT. Short skirt, either of white muslin trimmed with black velvet or red merino, with bands of green or blue velvet, headed by gold braid. A white chemisette with long sleeves, sometimes a stay bodice of velvet over this, or one coming to the throat crossed with bands of the same, bordered with gold braid in such a way that they pass over the shoulder to the waist in a V-shape back and front, forming a square across the bust, and a band at waist. The Koshnick is the usual head-dress, like a Scotch cap, with a broad velvet coronet in front dotted with gold coins and swansdown. Beads are worn round the neck; a large white silk apron, trimmed with red and gold, almost hides the front of the dress; crimson stockings; high-heeled black shoes. Or, white cashmere dress, embroidered with gold and colours, with silver diadem and ornaments.

RUSSIAN SKATER. Round fur-edged cap; ruby velvet pelisse, edged with fur, opening *en cœur* at the neck, two fur buttons at the back of waist; petticoat of quilted grey satin; high boots edged with fur and bells; ornaments silver; a muff carried in the hand; silver skates attached to girdle.

RUTH, THE PIRATE MAID-OF-ALL-WORK. This costume is suited to a dark beauty; a head-dress of red drapery and coins; red and black short skirt, with much gold trimming; low black gold-bedizened bodice, and gold armlets, with chain of sequins from the shoulder to wrist.

SABRINA. White spangled tulle dress over light green silvered tarlatan, looped up with silver; wreaths of aquatic leaves, water-lilies, and coral; head-dress, large water-lily leaf, and silver-spotted veil. The make of this and similar dresses should approach as nearly as is consistent with the costume to the prevailing style of evening dress.

SALLY IN OUR ALLEY. Plainly made cotton dress, with elbow-sleeves; mittens, muslin cap, fichu and apron.

SALOME. Robe of salmon satin, embroidered with fantastic flowers, loosely tied sash; bodice square; hair inter-plaited, with gauze veil and coronet of scarlet flowers. Or, yellow and black draperies, lined with red; head-dress,

kerchief of black silk, embroidered and fringed, gold band of sequins, two or three passing beneath chin.

SALT WATER AND FRESH WATER. Suitable dresses for two sisters; both would wear green and white evening dresses, with white tulle veils; for salt water, trimmed with coral, seaweeds, and shells; the other with water-lilies and grasses. *See WATER-NYMPH.*

SALTARELLA. Red satin flannel skirt, edged with gold fringe, pale blue satin drapery, trimmed with gold coins and fringe; red satin cap, with gold net and coins.

SAPPHIRE. Green robe of pale blue satin, embroidered at the hem with sapphires and blue steel beads; zone and necklet of imitation sapphires; diamond-shaped sapphire on head; blue shoes and stockings; no gloves; blue diadem, with sapphire at top.

SAPPHO. Greek tunic and flowing dress of white satin, trimmed with Greek pattern in gold braid, bordered with gold fringe. Mantle of sky-blue velvet, attached to shoulders, trimmed with gold; sandals ornamented with gold; the hair in close curls, gold head-dress of Grecian design; gold armlets and bracelets, connected by chains; gold necklet of coins; a lyre in the hand.

SARDINIAN PEASANT. Scarlet jacket, with silver buttons, and gold lace over white linen chemisette, with open sleeves; a piece of scarlet silk on head, descending on to shoulders; veil over lower part of face. Younger women wear a tight-fitting satin bodice, richly embroidered with gold and silver lace; clasp and belt of the same, and a profusion of rings, chains, and other jewellery; white satin apron, embroidered in scarlet.

SATANELLA. Low black tulle dress, made short, and covered with silver stars.

SCHNEEWITTCHEN (From Grimm's Fairy Tale of *Snowflake and the Dwarfs*). White satin dress made low, and puffed with silver cloth, having long and large puffed sleeves to the elbow, much bedizened with pearls; the skirt looped over a petticoat, on which the seven dwarfs are painted in brown and grey; a silver pointed crown worn at the back of the head, and a long veil floating to the feet.

SCOTCH COSTUME, HIGHLAND LASSIE, &c., at fancy balls are generally carried out by a white dress, with

Scotch pebble ornaments ; a satin plaid scarf draped on the shoulders with cairngorm brooches ; sometimes a Scotch bonnet of black velvet with black plumes is worn, but more generally a ribbon snood or a wreath of ivy or oak leaves. The several clans display their badges in the form of silver acorns and oak-leaves, wheat, &c. This is the fancy dress usually worn at the annual Caledonian Ball at Willis's Rooms. As a rule (there are exceptions), unless they take part in a special quadrille, the ladies do not wear a decided fancy dress.

SEA QUEEN AND NYMPH. See WATER-NYMPH.

SEA MAIDEN (*Andersen's*). Plain loose robe of sea-green watered silk ; under-dress of batiste, same shade, cut as a high square back and front ; short puffed sleeves ; wreath of seaweed ; silver shells in puffings of tulle round ; coral round neck and wrists ; armlets of shells ; round waist belt of coral and shells, from which falls seaweed ; train of silver cloth, cut like a fish-tail at the edge and trimmed with oyster-shells ; pink stockings ; sandalled pink shoes ; pink gloves. Silver band round head, hair on shoulders, red flowers mingled with it ; miniature of beautiful prince round neck.

SEASONS, THE (for Winter, see W ; Spring and Summer, S ; Autumn, A). Four sisters might personate the Seasons as follows, but two should be blondes and two brunes. The dresses all made short, the satin shoes matching the colour of the dresses. Spring wears pale green tulle, with flowers and a fringe of grasses round the tunic ; necklace of daisies and grass. A nest with eggs, and a bird on wire hovering over it, for the head-dress. Summer is arrayed in maize and red tulle, with wreath and trimmings of poppies and cornflowers. Autumn in yellow and brown, with autumn leaves and ears of corn. Winter in white satin, with bands of swansdown ; a fringe of icicles on the tunic. Spring carries a basket of fresh violets, Summer a basket of fruit, Autumn a sheaf of corn and a sickle, Winter a little fir-tree.

SEMIRAMIS. A loose, long flowing robe of white satin in classic style embroidered with lotus leaves, a jewelled diadem for head-dress.

SERPOLETTE (*Les Cloches de Corneville*). Grey-blue stockings, and shoes with brown heels ; short grey cashmere skirt with box-plaiting round, half a yard deep ; tunic, forming puff and ends at back, buttoning on to close-fitting cuirass



57 *Undine.*



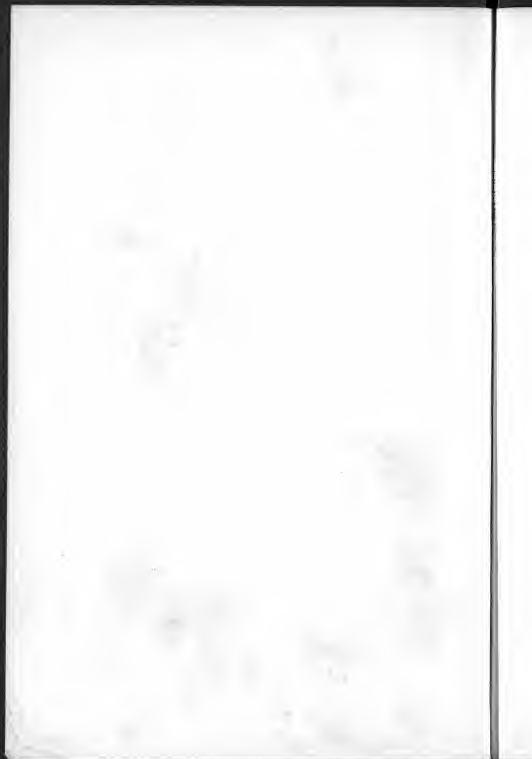
58 *Venetian.*



59 *Vivandiere*



60. ~~Scarpette~~ *Serpolette*



bodice ; plain linen fichu, or bib with a point in front ; sleeves to elbow with cuffs ; white linen cap with blue ribbon band and bow. *See* Plate XXXVIII., Fig. 60. Second dress, pink brocade long skirt with cuirass ; satin hat with three white feathers.

SERVIAN PEASANT. Loose full skirt ; Garibaldi bodice, with full sleeves to wrist ; belt of black leather ; gaily striped apron ; embroidery at throat ; hair plaited with coloured ribbons.

SEVENTEENTH CENTURY. *See* CHARLES I., CHARLES II. PERIOD, JAMES II., &c. Morning costume of French lady in 17th century :—Cardinal petticoat ; upper skirt of the same, turned back with dark green : white apron ; cape and cap trimmed with torchon lace ; red stockings and black shoes.

SHEPHERDESS DRESS OF THE SEVENTEENTH CENTURY. At fancy balls an arcadian shepherdess is generally carried out with short quilted skirts, bunched-up tunics, laced low bodice, a flat hat of satin or straw, with flowers ; a crook in the hand, trimmed with flowers ; a toy lamb. It is by no means necessary that powder should be worn. The hair may hang in long plaits or loosely, or be dressed in any ordinary way beneath the hat. It is fashionable to carry the dress out all in pink or all in blue, or even all white, having a square-cut bodice and elbow-sleeves. Sacques are often worn. **Shepherdess Dress of the Fifteenth Century.** For a dark or stout lady. Long deep blue full skirt and sleeves, over which a red tunic to below the knees, and bell sleeves of the same colour ; the upper dress is confined by a ceinture, in the shape of a loose bag, deep on one side and narrow like a band on the other. Head-dress of blue, white, or red linen or merino, folded across the head and left to hang down rather deep round the neck and ears ; crook. *See* WATTEAU. The following are pretty renderings of the character :—White tulle ; short skirts, made with narrow flounces and bows of ribbon ; sky-blue tunic, trimmed with pink ; blue bodice, with pink plastron ; blue saucer-shaped hat with roses and long pink ribbons ; blue shoes with pink rosettes ; or, petticoat of blue and white Chambery gauze ; body and tunic of amber satin trimmed with blue ; or, a cerise brocaded satin skirt, and tunic of pale blue satin. Watteau **Shepherdess** consists of a full, short yellow skirt, with a deep flounce about two inches from the edge, over which

comes a full all-round panier of yellow and pink stripes ; the bodice deep in front, with tabs round the waist, but it is left open down the front, broad at the top, and narrowing down to below the waist, to show white chemisette, over which it is laced with pink cord, a small pink bow covering each eyelet-hole, there being altogether nine bows for this purpose, four each side of the bodice and one at the point below the waist ; there are two sets of sleeves,—full white elbow sleeves with pink bows, and short upper sleeves of purple to match the bodice. The hat is slightly turned up on each side, and ornamented with pink bows and flowers, whilst the crook, the *sine qua non* of the costume, is likewise adorned with bows and flowers. Arcadian Shepherdess. Short blue skirt ; a narrow long white apron, with stripes of white linen bordered with pink, and ornamented with pink bows, above a white under-bodice comes to a point about three or four inches below the waist, and is covered by a low blue bodice opening back over the white, so as to leave a piece of the white, like the shape of a diamond, visible ; the sleeves are blue and full, trimmed with pink and white ; the hat is something of the Leghorn shape, and the crook, a short one, is simply ornamented at the top with a bunch of blue, pink, and white ribbons.

SHIPTON, MOTHER. See HUBBARD, MOTHER.

SHOE, OLD WOMAN WHO LIVED IN A. Short black skirt, over it a chintz sacque à la Watteau, cut square at the throat with elbow-sleeves ; powdered hair ; a rod in her hand ; a large high-heeled scarlet satin shoe, trimmed with gold, slung across the shoulders and filled with small dolls.

SIREN. Evening dress of green and white crêpe, over a petticoat of silver cloth bordered with a fringe of grass, shells, and leaves powdered with crystal ; cuirass bodice made of a fancy silver cloth, resembling fish-scales, bordered with green satin, to which are attached silver fish and Medusa heads ; pearls, mother-of-pearl drops, and dewdrops introduced as fringes ; and on the wreath, with grasses, over a crystal-spangled veil.

SIXTEENTH CENTURY. See CATHARINE, OF ARRAGON, CATHARINE HOWARD, CATHARINE PARR, &c.

SKATING COSTUME. *See* RUSSIAN SKATER.

SLAVE. Flowing dress of white satin embroidered in gold, hair hanging down the back bound with a fillet of gold, gold band round the throat, gold anklets, the hands united by gold handcuffs. Two sisters can be dressed alike, and appear chained together.

SLEEP. Straw-coloured ball dress, wreathed with poppies; cap in the shape of a poppy turned upside down, and worn on one side of the powdered hair.

SNOW, SNOWSTORM. A princesse dress of soft white foulard, made high to the throat, or with a square-cut bodice, back and front, and very short sleeves; a drapery of Indian muslin put on just below the hips, covered with detached pieces of frosted swansdown, caught back at both sides with a long broad piece of swansdown, long glass icicles; the bodice and short sleeves trimmed to match, and a wreath of frosted swansdown, with icicles; a veil, fastened either to the wreath or to the shoulders, of frosted gauze, dotted all over with swansdown; very long gloves, trimmed to match, and shoes covered with swansdown; necklace of frosted swansdown and icicles, and from underneath a few drooping snowdrops peeping out; or hair down, in wreath, to fall low at the back, and pieces of frosted swansdown here and there, to look like snowflakes, the veil from the shoulders. The fan entirely of swansdown, with an edging of drooping icicles; if the swansdown is just touched with gum, and some "frosting" powder sprinkled on, the effect is very sparkling. *See* WINTER, POLISH SNOW, and POLISH.

SNOWDROP. *See* FLOWERS.

SOPHIA WESTERN. Sacque of pale pink, over dark brown satin skirt; long lace apron; kerchief over low bodice; with chocolate stomacher; powdered hair; pointed lace cap; high-heeled pink shoes, paste buckles; tan gloves; copy of "Isabella; or, The Fatal Marriage," in her hand.

SORCERESS. Short costume of black, red, and gold; the skirt red, having a black band round with the signs of the Zodiac in gold; a serpent twisted about the waist; a scarf of many colours worn diagonally over the hips; a red kerchief with gold coins on the head; ornaments, beads and coins. Or, a black velvet robe high to the throat, with pendant sleeves covered all over with cabalistic signs; high pointed cap en-

twined with a serpent ; a stick carried in the hand ; black satin shoes, embroidered with gold. Or, yellow satin over scarlet satin, cut in points, and on each point a copper bell, ornamented with black velvet bats, mice, efts, &c. ; a large green snake coiling round the body ; ditto round the neck and arms ; head-dress, gold bat on the forehead, and snake round the head.

SORRENTINE PEASANT. *See ITALIAN.*

SOUBRETTE, or WAITING MAID (in Louis XV.'s reign). Wears a pretty *poudré* short dress, generally a quilted skirt, cap, and muslin apron. For example,—Rose-coloured quilted petticoat, blue satin tunic, black velvet low bodice laced up the front with blue and bordered with lace ; muslin apron trimmed with lace ; small lace cap with wild roses ; gold ornaments ; high-heeled shoes, and pink and white stockings.

SOUR GRAPES. Maize sateen dress, covered with grapes cut out from chintz and appliqué on ; a muslin cap on the head with a bunch of grapes, and bunches of artificial grapes on the low square bodice and elbow-sleeves, and in the muslin apron turned up and forming a lap.

SPADES, QUEEN OF. *See CARDS.*

SPANISH LADY (*see CARMEN*). Short satin skirt (white, red, yellow, or rose) with black lace flounces headed by bands of velvet or gold ; low bodice of the same ; seniorita jacket of velvet trimmed with ball fringe, made with long sleeves ; high comb ; lace mantilla fastened over it with red and yellow roses, the hair in a coil at back ; gloves, mittens, and high-heeled shoes. This is the ordinary Spanish fancy dress : a black silk dress with square-cut bodice is also *en règle*. The costumes of to-day in Spain, as they appeared when the present king was married to Queen Mercedes are : The Women of Carvajales short embroidered flannel skirts, silk mantillas worked with gold spangles, gold necklaces and earrings, and shoes with silver buckles ; those of Dermillo short black velvet skirts, aprons embroidered with coloured silks, small China crape shawls, and black shoes with silver buckles. The Women of Toledo, short silk skirts, trimmed with gold and silver braid, black velvet bodices with gold buttons ; red velvet apron, and black velvet shoes, coral neck-

lace, and the hair tied up with coloured ribbons. The Women of Murcia, an embroidered skirt, black velvet bodice, white shoes embroidered with gold. From Malaga as "Majos," with flounced skirts, China crape shawls, and large pearl necklaces. The "Comparsa" from Valencia, short silk skirts, embroidered with silver and gold, satin bodices of different colours, with tight sleeves; silk stockings, and large white satin shoes; a silver comb in the hair, with hairpins and coloured beads; necklaces, and baskets of flowers on their arms. Saragossa.—Short cotton skirts, small coloured crape shawls crossed round their waists; coloured stockings and black shoes; and gold necklaces. Segovia.—Silk skirts, black velvet bodices embroidered in gold, with long sleeves; coral and gold necklaces, and black satin shoes; on their heads a small velvet cap worked with gold. Caceres.—Silk handkerchiefs on their heads, velvet bodices with silver buttons, and braid-plaited skirts; black stockings, and shoes with silver buttons. Ciudad Real.—Black bodices, silk handkerchiefs crossed over the chest, and coloured skirts. Jaen.—Silk handkerchiefs tied round their heads, and coloured skirts and black bodices. A Castilian at fancy balls wears bright pink satin skirts, trimmed with gold; black velvet bodices cut in basques, laced across the front with gold cord; black lace aprons, pink satin shoes; small hats of black velvet, worn on one side of the head. A Catalanian, black velvet skirt, upper skirt of yellow cashmere; black velvet jacket; floral head-dress. A Toledo Woman, blue satin skirt, trimmed with gold and silver braid; crimson velvet apron trimmed to match the skirt; black velvet bodice over white lawn chemisette; velvet shoes, red stockings; coral ornaments. A Spanish Mandolin Girl wears a short red silk skirt, bordered with white silk, with arabesque designs upon it; a low loose cambric bodice, with a black velvet Spanish jacket, trimmed with gold fringe and braid; long scarf sash of black and gold silk, fringed with gold; as much gold jewellery as possible. An Andalusian, white silk short skirt, trimmed with pink and black velvet; pink silk tunic, with silver and black velvet; black velvet bodice; silver comb, spangled vest and pelisse. The "Saya y Manta" is of Andalusian origin, and was formally worn by the ladies of Lima at processions, bull-fights, and when they went out to shop, but never in church, where the mantilla is *de rigueur*. The "saya," or skirt, is made of rich black satin, lined

throughout, and formed into innumerable small plaits from the waist to the edge of the skirt by strong waxed threads. It is then slipped over a board of its own length and from twenty to thirty inches wide, on which it remains for three weeks, so that the satin may retain the creases when the threads are cut to within a quarter of a yard from the waist. A richly embroidered Chinese scarf, the deeply fringed edges of which fall over the "saya" in front, is fastened at the throat by a jewel. The "manta" consists of a shawl-shaped piece of black Chinese crape, the triangular part of which is tied tightly round the waist by means of a casing, the straight end being drawn up over the head and across the face, so as to show only one eye. It is held thus by the thumb and two first fingers of the right hand, a lace pocket-handkerchief and flower being held in the left. Silk stockings, and shoes of either black satin or fine bronze kid, embroidered with coloured silks and cut very low on the instep, complete this costume. A high Spanish comb is worn in the hair, which gives height and elegance to the figure. Bracelets and rings are also worn, but neither gloves nor fan is admissible. **A Spanish Dancer.** A pale blue satin skirt, trimmed with silver passementerie and grelots; a pale pink satin bodice, with blue satin jacket, reaching only halfway down the back, and ornamented with a quantity of silver grelots; a white blonde mantilla; a Spanish comb at the top, and a red rose at the side of the head. **Spanish Peasant Girl.** Low black velvet bodice, square cut over a chemisette with short sleeves; pink satin skirt, trimmed with flounces of black Spanish lace; satin sash to match; pink cap, with coins, or hair in curls, with silver or gold dagger through it; black stockings and shoes; black mittens; gold ornaments and pink roses. **Spanish Lady.** Dress of black satin, lace, and jet; crimson plush bodice, trimmed with a profusion of silver braid and buttons, to resemble a Spanish jacket; very high comb; black lace mantilla over it, looped back on one side with scarlet pomegranates, of which there is also a bunch on one shoulder and another very large one on the skirt; black gloves and shoes.

SPELLING-BEE. Orange skirt striped with black velvet, the letters of the alphabet in black carried round in a double row. The low square black velvet bodice trimmed with orange, displays the names of dictionaries, such as Webster, Johnson, &c. A bee on the head.

SPINNING-GIRL, FILEUSE. Short skirt of white and amber; low square bodice; black and white satin apron with bib, both bib and apron being decorated with field flowers and flax; white lace tucker and short sleeves; a crimson velvet sash starting from the shoulders encircles the waist, and is tied loosely in front of the apron. Straw hat with flowers in front, ribbons floating at the back. A distaff is carried in the hand, and decorated with blue ribbons and field flowers. Striped black and white stockings, black shoes, with amber and red bows.

SPRING. A green or white tulle evening dress trimmed with spring flowers, daisies, primroses, crocuses, and violets; a lighter veil falling over the shoulders, a wreath of the same. The flowers may be arranged round the skirt in a lattice-work, the tunic edged with a fringe of green grass. Less hackneyed renderings are as follows: Green silk short skirt trimmed with snowdrops and violets; white cashmere polonaise and low bodice, with long hanging sleeves caught up on one side by a swallow; a ruff of lace and flowers round the neck; green and white cap with flowers; green satin shoes. Several short skirts of frosted tarlatan or tulle caught up with frosted primroses, crocuses, and dead fern-leaves; the low bodice trimmed with swansdown as well as flowers and crystal drops. Powdered hair, with flowers, gloves, and satin boots, bordered with swansdown; crystal ornaments. Or, classic robe of pale green silk or muslin; hair studded with flowers, with veil; sandalled feet. Or, a white dress with headings of green to each flounce; paniers edged with buttercups and daisies; flowers over back of skirt. Or, low bodice, with fichu of fine tulle edged with grass and flowers; hair scattered over with flowers, hair hanging; long gloves, and fan edged with flowers.

SQUEERS, MRS. AND MISS (*Nicholas Nickleby*). Mrs. Squeers, a short, narrow skirt, just touching the ankles, composed of flounced and striped mousseline de laine. Spencer of the same with short waist, enormous gigot sleeves; a coal-scuttle bonnet of drawn black satin, corkscrew curls; a birch rod and wooden spoon in hand. Miss Fanny Squeers. Similar dress with white muslin skirt, pink sash tied at back, white satin bonnet.

STAR, STARLIGHT, EVENING STAR, POLAR STAR, MORNING STAR, NORTHERN STAR, are all rendered after the same order; viz., with either a black,

blue, or white evening dress, and veil covered with silver stars; ornaments of the same, coronet of the same in the hair. Much silver fringe is used on bodices and tunic, a glittering effect being desired. The hair powdered with silver is an improvement. For **Starlight** a dark purple dress veiled in star-spangled tulle is worn sometimes. Or, two shades of dark blue; silver scarf between the skirt, looped with silver stars and fringe; bodice and veil spangled with stars, also front of dress crown of stars. And for a **Dark Starlight Night** a black dress, studded one side with diamonds, one side with jet stars; one side of the hair powdered, one glove and one shoe white, one black. For **Evening Star**, a gold crescent is also introduced in the hair.

STARNBERG BRIDE. A short red skirt, full lace apron going quite round and reaching nearly to the hem. A black velvet bodice laced across with silver, and filled in with a lace kerchief; a frill at the throat, long, full sleeves matching the skirt; a wreath on the head. *See* GERMAN PEASANT.

STELLA. *See* FILLE DU TAMBOUR MAJOR, Plate XXXII, Fig. 63.

STOCKBROKER, LADY. Short pink silk skirt bordered with white satin, hung with gold coins, and the several kinds of stocks printed upon it; low bodice of pink silk, over it a low polonaise of star-spangled gauze, caught up with roses, the top of the bodice trimmed with gold coins and fringe; gold belt at the waist, gold net on the head with coins; a cornucopia carried in the hand, out of which stocks, money, and roses seem to spring; high-heeled pink shoes, black mittens.

STUDY IN PINK AND SILVER (*after* Whistler).

STYRIAN PEASANT. Short skirt of amber stuff or silk, trimmed with black velvet; blue tunic, looped up with rose-colour; black velvet square bodice, over high white chemisette; white straw hat, trimmed with rose-colour; gold earrings, cross, and rosary, white apron.

SUEZ CANAL. *See* CANAL.

SULTANA, INDIAN. A robe of cloth of gold and a rich veil. The seams of her habit embroidered with precious stones; cluster of diamonds on her head.

SUMMER. A white or pink gauze lisse or tulle evening dress, liberally trimmed with summer flowers, especially roses. It is sufficient to wear a wreath of the same, but a veil with butterflies is a more decided fancy dress, or a straw hat, with flowers and butterflies. Scattered rose leaves on the dress add to the effect, interspersed with butterflies and green beetles; a basket of flowers in hand; necklet and earrings of China roses.

SUN. A yellow tulle or gauze evening dress, trimmed with gold, a cap with a gold sun; ornaments, gold suns and a wand in the hand, surmounted by one.

SUNBEAM. White tulle dress, flounced to waist, each flounce edged with rows of gold braid; a large sash round the waist with gold fringe, a gold *châtelaine* bag at side; head-dress, veil of gold tissue, enveloping the figure, and glittering at every movement; ornament, gold.

SUNFLOWERS (*after* Alma Tadema's picture). A long dress with loose sleeves, falling back so as to show the arms, of some dark brown stuff; embroidered at throat, sleeves, waist, and hem with gold; sunflowers in hand, three gold bands round hair.

SUNRISE. Dress of grey tulle, with rows of ribbon of the rainbow shades round the skirt; veil of grey gold-spangled tulle. Or, grey and pink in alternate skirts; grey tunic, spangled with powdered glass; wreath of half-opened roses.

SUNSET. Black tarlatan dress, trimmed with red and yellow suns as a coronet and other ornaments. Or, red dress, with setting sun worked in tinsel in front, the rays coming well outside, horizon grey and slightly blue; gold-coloured gauze veil; bodice red; gold fringe.

SUSAN. Dove-coloured stuff gown, rather short, with soft white kerchief and cap, and a pink ribbon in the latter.

SUSAN, BLACK-EYED. *See* B.

SUSANNA (*Figaro*). Spanish dress.

SUZEL. White silk petticoat trimmed with black velvet; large pink silk apron with black velvet; white silk bodice slashed with black velvet; black and white stockings.

SUABIAN PEASANT (from kingdom of Wurtemberg). Plaited skirt of black taffetas, over starched petticoat, reaches to ankles, red stockings and black boots. Dark-coloured cloth jacket trimmed with ruches of black silk, cut *en cœur*, in front over white linen bodice, white apron tied round waist; bandana handkerchief round neck, black national head-dress embroidered in gold, black streamers falling at the back.

SWABIAN PEASANT. Short skirt of pale blue satin embroidered in silver; long white apron bordered with white embroidery; white chemisette high to the throat, with long sleeves, red silk low bodice over it, having shoulder-straps laced with blue; round satin cap embroidered in silver, with streamers. Hair in two long plaits tied with coloured ribbons; satin shoes with silver heels. A tricorn straw hat is also correct.

• **SWALLOW.** Tulle dress, black, grey, and white, with swallows dotted about it. Flowers in the hand.

SWEDISH PEASANT. Bright-coloured striped woollen skirt touching the ground; long apron, nearly as long as the dress, with rows of coloured embroidery across the lower part; fur-lined jacket over a white chemisette, with a red and green corselet rounded at the top, or a half-high square-cut velvet bodice embroidered in silver, with short sleeves, and points at waist, back and front; hair in plaits, with a large bow of ribbon at the back. In some parts of Sweden a white linen cap is worn, the shape of a paper bag, the points standing out at either side of the head.

SWISS. For the several cantons the peasant's costume varies considerably. In Glarus the dress is not picturesque. A bonnet very much like a nightcap covers the head, the plain body opens V-shape in front, bordered with a ruche; and the white linen apron contrasts with the dark petticoat. The Ementhal dress is one of those generally copied. A coquettish straw hat covered with flowers; black velvet corselet bodice and yoke-piece worn over a chemisette with sleeves to elbow, the black velvet covered with silver embroidery, and hung with silver chains; closely plaited short skirt of green or lilac. The distinguishing feature of the Basle dress is the silver chain round the waist; the head-dress is black silk, like that worn in many parts of Germany. In Schaffhausen the bodice is still more ornamented. In Nidwalden, on the Lake of Lucerne,



the bodice is supplemented by a massive silver collar; a silver arrow through the hair. The Geneva girl wears a French muslin cap, tight-fitting jacket, lace-embroidered neckerchief, short apron and petticoat, high-heeled shoes. At Neuremberg the dress is sombre, and not distinctive. The Waadtländerin wears a low bodice, with a many-coloured chemisette; striped petticoat, silk apron, white stockings, square-toed shoes, straw hat. In Tessin the girls wear a multi-coloured apron, high square bodice over white chemisette; head-dress, a tinsel crown with silver arrows, sandals with wooden soles and high heels. In Valois they wear a dark dress and curiously-plaited white cap. In the canton of Uri the dress is dark, the cap large, with a butterfly-wing fastened to the back of head. The girls of St. Gallien wear a striped skirt, silk bodice laced with gold or silver chains, short white sleeves, black gauze cap with a fan of gauze on either side of the crescent-shaped bandeau which encircles the head. The girls of Solothurn wear the hair in plaits, and the dress high to the throat in no way remarkable. At Appenzell low bodices fastened with chains, a loosely-tied silk handkerchief round neck, curled hair. The red silk handkerchief is a badge of matronhood. It is in Schwyz the high wheel-shaped cap is worn, and in Granbündten a striped apron, and silk handkerchief about the head; at Zug a silk bodice trimmed with silver lace, lace-trimmed kerchief over bust, yellow straw hat on one side. At Freiburg the head-dress is a great feature—very large; made of black silk and gauze. The following is a Swiss peasant dress worn at a fancy ball:—Short skirt of silver cloth, with rows of black velvet; muslin tunic bordered with silver, looped up with black and silver, apron of muslin, covered with a lattice-work of velvet and silver; low bodice, with many tabs for basque, trimmed with silver; white muslin head-dress, with silver braid and flowers. The following is the more characteristic Swiss dress of Berne:—Short scarlet skirt, bordered with black, black velvet corselet, bodice and yoke, hung with silver chains and embroidery over a white chemisette; Swiss cap. *See Coloured Illustration Plate XXIX.* A variation worn at Grödner: A short skirt, large apron, long coat jacket with sleeves full at the shoulders, tight at the wrist, showing the laced bodice in front; the collar is a tight band with a deep frilling reaching to the shoulders, large hat with enormous brim, round crown, cord, and flowers. At Tiffereggen the head-dress is like an inverted basin. At Puster Thal a large ruff completes the picturesque dress.

SYBIL, LIBYAN. Eastern dress, made of cloth of gold, with jewels ; jewelled gown with three ostrich feathers.

TALLIEN, MADAME. Velvet riding-habit turned back with pink silk ; a round cape over the shoulders ; large muslin tie ; hair powdered ; black velvet hat, with pointed crown and ostrich plumes drooping over it. Period, 1775-1838.

TAMBOURINE GIRL. Black and crimson, skirt of black satin, trimmed with crimson cloth, embroidered in gold ; bodice of crimson and black satin, and gold buttons ; head-dress, crimson and gold cap ; ornaments, gold coin earrings and necklace, and gold bugles. Or, short black and yellow petticoat ; red upper-skirt, trimmed with bands of black velvet, from which gold coins hang ; black velvet low square bodice, laced with red and gold ; red silk handkerchief on the head ; tambourine hung at the side.

TEAZLE, LADY (*School for Scandal*). A *poudré* costume of the Georgian period made with sacque ; old brocade and satin suitable. For example : Body and train of cream-coloured brocade ; petticoat of lemon satin, trimmed with old point ; Marshal Neil roses, brown leaves ; ornaments, pearls and diamonds. Lady Teazle, in the screen scene, might wear a dress of pale Venetian-red Maltese silk, opening over a petticoat entirely covered with plaitings of yellowish lace ; stomacher of lace and terra cotta ribbons ; full neckerchief of cream silk Indian muslin, with double plaitings of the lace, tied in a large knot in front, and fastened with paste brooch and cluster of pale yellow flowers ; either a large cream lace hat, lined with Venetian-red, or a lace head-dress, like that of Miss Gunning in Sir Joshua's portrait ; Watteau fan ; cream mousquetaire gloves ; high-heeled shoes of the Venetian-red with diamond buckles ; black velvet with diamond clasp round throat ; a cane might be carried in hand. One of the prettiest of the many gorgeous dresses worn by Marie Wilton in the character, was as follows : Satin skirt, with a cascade of lace down the front ; a train of light brocade elaborately trimmed with lace, also *en cascade* ; a sacque at back ; heart-shaped bodice ; pendant elbow-sleeves ; a small wreath of roses, and aigrette, on one side of the powdered hair ; satin pointed shoes ; long gloves ; pearls round the neck, a miniature hanging in front. See Plate XXV., Fig. 56.

TELEGRAPH, BRITISH SUBMARINE. Bodice and skirt of pale sea-green satin, draped with tri-coloured flags,

looped with silver chains, cables, and grappling-irons ; seaweed round the throat and top of the dress.

TELEGRAPH, THE. Short dress of blue and red satin, trimmed with bands of silver cloth and gold wires ; the upper skirt tulle, looped up with medallions representing the telegraph poles ; a satin cap, with the word "Telegraph" worked in pearls ; pearl ornaments.

THIRTEENTH CENTURY, A LADY OF THE, makes a very effective dress. Ruby velvet skirt, trimmed with silver lace ; cream-coloured brocade for front breadth and bodice, with long sleeves ; high-pointed head-dress, and silver-spangled veil.

TITANIA (*Midsummer Night's Dream*). White or blue robe of tulle, or some soft floating material, spangled with silver ; a tulle scarf over it fastened on one shoulder with a bouquet of wild flowers, and on the other side of the dress with the same ; for head-dress, either a crown of silver flowers, or a diamond star-coronet, over a veil scattered with butterflies ; necklet and bracelets of small flowers ; a wand, with a star at the point ; the hair floating.

TOILET-TABLE. White muslin dress over pink calico a looking-glass in middle of back, draped with cape of muslin and lace ; suspended from waist, brush, combs, scissors, &c. Powder puff in hand ; cap, like pincushion, stuck with pins.

TOLEDO WOMAN. Blue satin short skirt trimmed with gold and silver braid ; crimson velvet apron trimmed to match ; black velvet and white lawn bodice ; black velvet shoes ; red stockings ; coral ornaments.

TRIC-TRAC. Short black satin skirt, having a row of gold satin buttons ; black satin low bodice, with basque cut in points, bound with gold. Bertha of black and white checks ; gold-spangled muslin tunic, forming one large puff all round, points falling beneath. Black satin bandeau, black shoes with gold heels, check silk stockings. Gold ornaments.

TRICOLOUR. White cashmere cuirass bodice ; skirt alternate plaits of blue and red ; blue and red on head, and white flag stuck in shoulder, ribbons on head.

TULIP. Skirt of red and yellow tulle caught up with tulips ; low bodice of red and yellow satin, the same coloured ribbons round the neck, fastened with tulips ; tulips in the

powdered hair ; red satin stockings and shoes ; diamond buckles.

TUNIS ORANGE GIRL. Dark blue skirt ; short red upper skirt trimmed with gold ; broad orange and white striped silk scarf ; black velvet bodice ; gold embroidered chemisette ; orange silk cap with gold sequins ; basket of oranges.

TURKISH LADY. Wears loose trousers to ankle, long pelisse, and round cap or turban. The following is a pretty dress : Blue satin shoes ; loose full trousers to ankle of gold-spangled muslin ; pelisse of blue satin, lined with maize and trimmed with gold braid ; a red scarf round the waist ; long hanging sleeves, lined with maize, round fez-shaped cap of blue silk, covered with pearls ; hair in long plaits ; many rows of beads about neck and arms ; gold-spangled veil. Sometimes a silk skirt is worn beneath the pelisse. There should be a fichu of gold muslin inside the bodice of dress, which should be slightly open.

TWILIGHT. May be carried out in four shades of grey tulle, dotted with silver stars, the tunic caught up, with a silver moon on one side, a pink and grey scarf, attached to shoulders by a crescent, to the skirt by a silver bat. The bodice, *à la Vierge*, is made in two shades of grey, with stars and dewdrops, opening in front to show a pink vest with crescents. A light pink tulle veil, with moths and other insects dotted about the hair-coronet. Or, in black net and silver gauze, bespangled with beetles, grasshoppers, and other insects. Silver gauze head-dress, with the same, and silver crescents. Beetle's-wing fan, silver ornaments.

TYROLESE. Short green stuff skirt ; black velvet low square bodice over white or many coloured chemisette, and white sleeves to elbow ; the bodice trimmed as a stomacher ; large apron, embroidered in double lines across ; high pointed Tyrolean hat, with gold cord round, and a bouquet of flowers at the side ; large ruff, or large lay-down collar. Green satin and velvet is a favourite rendering for fancy balls.

UNDER THE WINDOW. The illustrations from Kate Greenaway's book bearing this title find much favour for Children's Costumes, as, for example, three little girls sitting on a rail, in short dresses, pinafores, and large sun bonnets.

UNA. Long full cape with girdle; hooded cap; hair flowing, accompanied by lion.

UNDINE. Plain short skirt of glittering silver tissue, edged with a narrow ruche, into which are placed at distances water-lily buds and leaves in small clusters; two broad scarves of pale and dark green are draped across the front, and arranged to fall low at the back; a large cluster of water-grass, two drooping lilies, and some dark brown leaves at the left side, and a smaller one at the back; the bodice is silver tissue, trimmed with grass and water-lilies, cut square back and front; a large open water-lily on the head, and a great deal of grass falling over the long back hair; ornaments, pearls, shells, and bits of pink coral all threaded together; shoes pale green, with silver tissue rosettes, and a lily bud and leaf in the centre; strings of shells, &c; and a mother-of-pearl fan, with water-lily leaves and flowers arranged on pale green satin. See WATER-NYMPH and Plate XXVIII., Fig. 57.

VALENTINA (*The Huguenots*). Dress of velvet or brocade with front breadth of quilted satin, long puffed sleeves, long pointed stomacher, small ruff, velvet hat and feather.

VALENTINE (*In Huguenots*). Plain skirt of velvet or moiré; high bodice with ruff at neck, ending at waist in jewelled girdle. Sleeves to wrist with ruffles and epaulettes, and slashed puffs; head covered with pearl and gold caul.

VALLIÈRE, MADAME DE LA. Blue dress, worked with gold leaves, the petticoat having a gathered flounce and double heading; train, with two bows at either side; low pointed bodice, with white folds of tissue above; large loose puffed sleeves from elbow to shoulder, hair in curls, not powdered; gloves of Brussels lace. Or, gold-coloured satin petticoat, embroidered in gold; crimson and gold bodice; dark ruby velvet train, worked in gold; powdered hair.

VANDYKE. See CHARLES I., PERIOD OF.

VARSOVIENNE. Skirt of violet satin trimmed with a flounce headed by amber satin, tunic edged with gold braid; sleeveless bodice; Hungarian hat; sash round waist; hair braided in long plaits; ornaments, gold; Hussar jacket, Russian boots.

VENDANGEUSE (or Grape-picker in the south of France). Short white cashmere skirt, trimmed with blue satin and gold fringe; bodice of blue and white striped woollen

stuff, turned back with blue ; blue satin apron, trimmed with lace ; white cap, with blue ribbons ; black leather shoes ; basket of grapes on the arm.

VENETIAN. It would be scarcely possible to have a richer style of dress than that worn by the high-born dames of Venice in the height of her glory, and as the painters have handed it down to us. At the Marlborough House ball, in 1874, the Princess of Wales headed a Venetian quadrille. Her dress was of pale blue satin, nearly covered with gold embroidery and precious stones forming the front breadth to a train of ruby velvet, embroidered in gold and silver, and lined with blue satin, fastened back with precious stones. The close sleeves to the wrist were of ruby velvet, with blue satin puffings, also gold embroidered ; the small ruff was edged with gold, and the body of the dress covered with strings of pearls. The small round Venetian cap, of ruby velvet, was one mass of jewels. The Duchess of Manchester wore white and gold, with olive-green and gold-embroidered sleeves. The Countess of Craven, in the costume of Ignota, detta la Bella di Tiziano, green embossed velvet, embroidered with gold, over a white satin petticoat, also embroidered in gold. The Duchess of San Teodoro, as Queen of Cyprus, appeared in violet velvet, trimmed with gold and pearls, over mauve satin, all pearls and gold ; a gold girdle round the waist. The close and flowing sleeves, jewelled bodices, feathered hats and caps, such as Paul Veronese and Titian have handed down to us, presented a splendid spectacle, and give a fair idea of what the materials and styles should be. A notable Venetian dress is as follows :—Train and bodice of white and gold brocade, with long open sleeves hanging from the shoulders, finished off with gold fringe, over tight sleeves of crimson satin, embroidered with pearls and gold ; crimson satin petticoat, worked in gold ; gold girdle and pouch ; ruff and white and gold gauze veil. Brocade, satin, and velvet, embroidered in gold, were the materials most used for petticoat and dress ; white and black gauze for veils ; fine lawn and reticella for ruffs. The hair was arranged in small curls and puffs about the forehead, and formed a knot at the back of the head, as a support for the veil. The fan was made of ostrich-feathers, suspended from the girdle by a chain of gold or silver. The most usual make of Venetian dresses was a full all-round skirt, long stiff pointed bodice, cut as a high square, with a ruff

coming from the back of the shoulders ; sleeves to wrist, with cuffs turning upwards, and either a puff at the top or a frill of pointed lace turning upwards from the shoulder-point ; a jewelled girdle, the front of the bodice jewelled. In winter, robings of fur were introduced. See Plate XXVIII., Fig. 58.

VENETIAN FISHGIRL. Old gold coloured satin petticoat, crimson silk tunic, with gold lace and crimson fringe ; black velvet bodice, with gold trimmings ; white silk under-bodice, open at neck, with sailor collar ; red silk handkerchief about the head, with gold fringe ; a creel with fish. Venetian mantles, made of black silk lined and embroidered with the same colours, are occasionally worn over ordinary evening dress in lieu of a fancy costume.

VESTAL VIRGIN. Swathed in white from head to foot. Dress made after classic fashion.

VICAR OF WAKEFIELD AND FAMILY. See WAKEFIELD, W.

VIERLANDER (Hamburg Flower-girl). Scarlet petticoat bordered with green, with many gatherings at the waist ; black apron ; black bodice, one mass of embroidery, gold and silver in front ; white chemisette ; curious straw hat, with a circular trough, as it were, round the crown ; and at the back of the head a black leather bow, the ends reaching to the waist. Basket of flowers in hand.

VILLAGE GIRL (Colette in *La Cruche Cassée*). Skirt of white faille striped with blue, and edged with a deep box-plaited flounce ; bodice and tunic of striped blue and white gauze ; a pointed waistcoat of blue beneath. The polonaise forms a close-fitting bodice with deep-pointed basque at the side, the bodice fastens in the front of the heart-shaped opening coming over the waistcoat ; it is bordered with plaiting *à la vieille*, while the back describes a puff ; the sleeves come to the elbow ; a basket is carried on the arm ; a blue ribbon and a rose in the hair.

VIOLA (*Twelfth Night*). As a page in a trunk hose, Elizabethan coat and ruff ; epaulettes formed of satin loops ; a sword with bows and rosettes.

VIOLET, OR VIOLETTE, LA. See FLOWERS.

VIRGINIA (*Paul and Virginia*, by Bernardin de St. Pierre). White princesse dress, elbow-sleeves with lace band

round waist; palm leaves. The dress should be made of white Indian muslin, sacque fashion, over pink Persian or the old-fashioned taffeta, and of an old-fashioned, dull pink shade, holding just a tint of yellow. It may be open in front, to show the pink under-skirt, trimmed at the bottom with a deep box plait; the bodice square cut, with a soft fichu of muslin and fine lace, and with ruffles of the same to the elbow-sleeves; a bouquet of oleander blossoms may be fastened in the fichu. A wide shepherdess hat, lined with pink taffetas, should be carried on the arm, and a palm-leaf screen in the hand. Long gloves of white Suede without buttons. The hair dressed high from the forehead, and falling in curls on the neck, but not powdered or otherwise adorned. A ruching of pink ribbon or double falling frill of white lace round the throat.

VITTORIA COLONNA, DONNA. As worn by Lady C. Villiers at the Queen's Ball, May 12, 1842. Skirt just touching the ground, of sky-blue brocade; low square red velvet bodice and tunic, the latter cut in battlements and bordered with gold; gold girdle. Low chemisette under the velvet bodice. Leg-of-mutton sleeves puffed, the puffs divided by gold cord. Diamond circlet, tulle veil edged with gold.

VIVANDIÈRE (*La Figlia del Reggimento*). There are many varieties in these; a **Vivandière Polonaise** wears a jacket of blue satin, braided across the breast like a hussar's, slung from the shoulders; a pelisse of scarlet satin, braided to match, and trimmed with fur; white satin skirt embroidered with gold; sabretache of scarlet and gold; Polish boots; lancer cap. **Vivandière des Mousquetaires de la Garde du Roi Louis XIII.** wears a short crimson satin skirt, trimmed with gold braid, and black velvet bows, pale blue satin doublet faced with crimson and gold lace. White satin pelisse lined with satin, and trimmed with gold braid and Astracan fur; blue satin cap; small barrel, and sabretache; black satin high boots. **Vivandière des Grenadiers de la Garde Imperiale Napoleon III.**, dark blue cloth skirt, with broad scarlet band, and gold lace; jacket of blue cloth, with gold epaulettes, braid, lace, &c.; facings white, collar and cuffs scarlet, revers of white and scarlet, with gold lace and braid; Hessian boots with gold tassels; kepi of gold, and scarlet, and blue; small white muslin apron, with tri-coloured ribbons; canteen, with arms of Napoleon. **Hungarian Vivandière.** White silk skirt, with gold lace and

fringe round the edge; blue satin vest, handsomely braided in gold; crimson satin jacket, trimmed with Astracan fur; blue satin boots, trimmed to correspond; hanging sabretache on skirt; tri-coloured cap with gold fringe. *La Figlia del Reggimento* would wear a short scarlet cloth skirt; green velvet jacket like a riding-habit, faced with scarlet; a white cloth waistcoat beneath; a felt hat, with a rosette, and plume of scarlet and green; black patent leather boots with brass heels; a small barrel slung by a ribbon across one shoulder, and under the other arm. An oak barrel with silver hoops is what is usually used. A *Vivandière* is really a woman who is authorized to march with a regiment; and the opera of *La Figlia del Reggimento* has given the character particular prominence. It is a very favourite one at fancy balls. Dark red cloth skirt, made in close plaited folds; white cloth jacket, embroidered in gold; red waistcoat, and revers to the jacket; forage cap with gold band; high boots, and a small barrel. See also RUSSIAN HUSSAR, *VIVANDIÈRE*; also Plate XXVIII, Fig. 59.

VIVIEN (*Idylls of the King*). A long grey robe of brocade; a gold belt at the waist; a gold band over the flowing hair; the bodice a low square; the sleeves puffed.

WAITING-MAID (French). Striped black and red skirt; over-skirt of deep gold colour, lined with red, forming a puff at the back; black velvet bodice, and white plastron, barred across with black velvet; small muslin cap with plaiting *à la vieille*, black velvet round it, and a bow; a gold cross tied about the neck; red and white striped stockings; black shoes.

WAKEFIELD, FAMILY OF THE VICAR OF. Olivia and Sophia Primrose wear quilted skirts, bodices with elbow-sleeves and ruffles, muslin aprons, and kerchiefs. In Macle's picture, "Preparing Moses for the Fair," the two sisters appear: one in a long quilted satin petticoat touching the ground, a white muslin apron surrounded by frilling reaching to the edge of the skirt; a bodice and skirt all in one of brocaded stuff or silk; the skirt drawn away from the front and caught up at the back, so that the inside is seen at the sides. There is a large bow at the back of the waist, the bodice is low, and a muslin fichu crosses the shoulders, and is pinned down to the waist in front; a knot of ribbons on the dress; a band of black velvet with bow at the throat. The sleeves come to

the elbow, and below is a puff of muslin and a frill. The hair is drawn away from the face, and a lace cap with a bow of ribbons at the side is pinned to the back, so that the lace just shows above the roll in front. The other sister has her hair also drawn away from the face, wears a large ruff round the throat, a white dress with a low bodice cut in one piece with the skirt, a black lace shawl over her shoulders. Miss Terry, when acting Olivia, wore a most becoming cap, not unlike a mob cap, which bears the name of the character; it has a large full crown, a close double plaiting of lace round, the feature in it being that it opens in front in two scallops like a window-curtain. With this the actress wore a muslin fichu and long apron over the brocaded skirt bordered with plaiting, and flowing tunic, opened in front. Tippet and cloak and cape also worn. High-heeled shoes and mittens are necessary parts of this costume. See Plate XXIII., Fig. 50. Mrs. Primrose, the Vicar's wife, has also a quilted skirt touching the ground; a train looped over this so that it reaches to the edge of the skirt; a muslin kerchief tucked inside the low pointed bodice, having merely straps across the front, the white muslin showing through; the sleeves come to the elbow, and on the head is a black silk hood.

WALLACHIAN PEASANT WOMAN. Blue cashmere short skirt embroidered with gold. Stay bodice with straps in blue, over muslin chemisette, the sleeves having bands of scarlet; a crimson satin sash with gold fringe round the waist. Apron of many colours. Hair in long plaits, tied with a ribbon; small red cap embroidered in gold. Bracelet and necklet of beads and coins.

WALLFLOWERS. See FLOWERS.

WAR. A classic dress (for style, see CLEOPATRA, DRUIDESS, ANCIENT GREEK, &c.) made in flame colour, a flag and sword in hand, erect wings attached to back.

WASHERWOMAN, LAUNDRESS, BLANCHISEUSE. Short skirt of yellow sateen, with a band of blue sateen round it. Blue tunic, turned up *à la laveuse*, with a piece of yellow; blue bodice cut square, with fichu; cap and apron of clear muslin; blue stockings; black shoes; an iron at the side and a piece of soap. Sometimes for the French laundress the dress is red and white striped print, with a cambric cap. A Normandy cap would be correct; also shoes to resemble sabots.

WASP. See **BEE**, **HORNET**, Illustrated Coloured Plate XIV.

WATER-CARRIER. Short light pink skirt, light blue tunic turned up in front, low square muslin bodice; over this, a long jacket with revers and fastened with gold clasps down the front. High pointed hat, pink and blue striped stockings, black shoes, water pail in hand.

WATER. WATER NYMPHS: Undine, Nalad, Aquarium, Lorelei, Lurline, Mermaid, Sabrina, Siren, Peri of Ocean, Amphitrite, Water-Lily, Water-Witch, Sea Queen. All these are arranged much the same; viz., in a dress of frosted tulle, or silvered tulle over green, looped up with seaweed, coral, shells, crystal, and aquatic flowers, for the salt-water nymphs; water-lilies and grasses for those who rule o'er lakes and rivers, such as Undine and Lurline. A veil of tulle to match the dress hangs over the hair, which should be covered with frosting powder, and be allowed to float about the shoulders. A cuirass bodice of silver gauze, the tunic silver gauze is a good rendering of the character. The bodice, whether a cuirass or made *à la Vierge*, should be trimmed with a fringe of the shells, &c., the same in the hair, a dragonfly on one side. The silver tarlatan that is used should be made as nearly as possible to resemble water, an effect produced by waved stripes. Diamonds, coral, and aquamarine with silver are the most appropriate ornaments, and silver fringe wherever it can be placed. Undine, the Nymph of the Rhine, has invariably water-lilies intermixed with the rest, and often lotus-flowers, and these should be dew-spangled. A Mermaid may be carried out as follows: Over the green and white and silver skirt the cuirass bodice should be made entirely of scales of mother-of-pearl, or of cloth imitating fish-scales, coming down well over the hips. A girdle of seaweed, &c., is appropriate to all the characters, and many of them have pendant sleeves bordered with the same; but no seaweed must be used on Lurline's or Undine's costumes. For Aquarium, the dress should not only be trimmed with marine plants, but with fish. Water-lily is the same sort of dress, trimmed with water-lilies. Water-Witch. Short white satin skirt, completely covered with silver tissue and fringe; low body to match; scarf tied tightly over the hips, and fastening on one side of sea-green satin powdered with silver cockle-shells and silver fish; silver cockle-shells in the hair.

WATERCRESS GATHERER. White tulle dress with garland made of glistening green leaves in all the cress shades, which are very numerous, from dead yellow to brightest emerald. Basket of lattice-work, with *santé du corps* in green letters, carried in hand.

WATTEAU COSTUMES are so called because they are supposed to reproduce the charming picturesque beings delineated by Watteau, who died in 1721. A *sacque* in most cases forms a part of these costumes. It is fastened to the bodice at the back in a double box-plait, either high to the throat, or a low square. Sometimes it is merely attached at the top, and then falls loose, so that the body may be seen distinct from the plait; but more generally the plait forms the back of the dress. The *sacque* may be tacked to the front breadth, or it may be quite loose and distinct from the skirt and bodice. Sometimes it is looped up as a tunic; or sometimes reaches to the hem of the dress. The following is a Watteau dress:—High-heeled shoes, coming well up on the instep, diamond buckles, silk stockings; a skirt of silk or satin, often quilted, short or just touching the ground, or of muslin with small plaited flounces to the waist; a *sacque* of silk with square-cut bodice, pointed in front, trimmed with lace; elbow-sleeves and ruffles; narrow black velvet round neck and wrists; powdered hair; a muslin apron. See also SHEPHERDESS, *POUDRÉ*. See Coloured Plate XXX.

WELSH COSTUMES differ in the different counties. The skirts or petticoats are of Welsh flannel; the tunics turned under at the back; the bodices either open heart-shape or are low. Many of the sleeves have a white over-sleeve to elbow. A check apron and a small coloured shawl across the shoulders are always worn, and a high beaver hat over a cap; but the shapes differ in North and South Wales, while at Swansea the cockle-shell hat is made of straw, and has a flat crown. For fancy balls the following Welsh dresses are suitable:—Striped red and black satin short skirts; upper skirt and bodice of black velvet, with revers of red satin; white muslin neckerchief tucked inside high hat; mittens; knitting in hand. Or a dark blue stuff skirt, striped red and black upper skirt, bunched up; black and white check apron; tall beaver hat over cap. Carmarthenshire Peasant:—Plain red cloth skirt; low purple bodice; white muslin handkerchief

XXX.



E. MEYERSTEIN, LITHO

WATTEAU



tucked inside white cap; white sleeves below elbow; short white apron; mittens. *See* Plate XXXII., Plate 62.

WHEAT-EAR. Green satin bodice and tunic over gold-coloured tulle skirt, the tunic embroidered with wheat-ears and looped up with the same, coronet of the same in hand.

WHIG, THE LITTLE (younger daughter of the great Duke of Marlborough). Petticoat of yellow satin with point lace flounces, and headings of pearls. Green velvet pointed bodice and train bordered with ermine; high head-dress with yellow gauze twisted in hair; patches.

WHITE CAT. Short white silk or satin skirt, edged with several rows of white fur or swansdown; low square jacket bodice, similarly trimmed at the back; from the shoulders hangs a loose white fur mantle; head-dress, a cap of white fur, like a cat's head, with ears and red bead eyes. Round the neck either a red collar and bells, or a red collar with the words "Touch not the cat but with the glove." It is optional whether the hair be powdered, but it looks better. High white satin boots bordered with fur; gloves to match. *See* Plate XXXII., Fig. 61.

WHITE CHINA. White satin dress made after the fashion of a Watteau China figure, trimmed with lace, white roses and pearls, the hair *poudré*.

WHITE DRESS. Pure white dresses at balls are much the fashion. *See* WHITE LADY OF AVENEL, for example, POWDER-PUFF, the LACE and COTTON TRADE. The following are also good:—The ghost of Queen Elizabeth, the costume of the time all white; white rose leaves, white hyacinth, white butterfly; a French peasant in white cambric jacket and skirt; white cap, apron and stockings.

WHITE LADY OF AVENEL. A long dress of some soft white material, crêpe, tarlatan, or tulle, one skirt over another; the low full bodice drawn with a string at the neck, without tucker; shoulder-straps with wing-like sleeves at the back, falling on skirt; flowing veil; the hair loose, an old-fashioned bodkin or hairpin thrust through it; a gold girdle confines the waist. *See* Plate XXXII., Fig. 64.

WHIST. Red satin skirt and bodice bordered with playing cards. Scarf of white gauze crossing the bodice and falling on the skirt with clubs, spades, diamonds, and hearts

scattered over it in red and black. Bracelets, necklet, and earrings, in enamel, with the same devices.

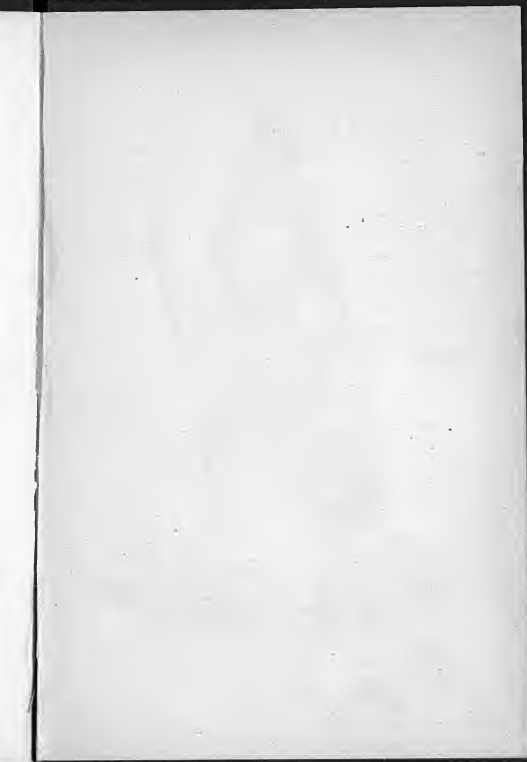
WIDOW WADMAN. Large white muslin cap, with broad lace frill fastened under chin, band of black velvet round, with bow at side ; black dress, large open sleeves, with broad lace ; bodice, low square, filled in with folds of white Swiss muslin, terminating in front under the dress.

WIFE OF BATH (Chaucer). Striped stuff skirt ; close fitting blue bodice ; beaver hat, with muslin kerchief knotted above the brim, and one tied beneath the chin, the other falling under the hat ; distaff carried in the hand.

WILD FLOWERS. See FLOWERS.

WINDMILL. See MOULIN-À-VENT.

WINTER, CHRISTMAS, DECEMBER, SNOW, FROST, ICE, ICICLE, HOLLY, &c. These are carried out with a fashionably-made white tulle evening dress and veil, either of crystal-spangled tulle or tulle covered with tufts of swansdown or white wadding. For **Winter, December, and Christmas**, holly leaves and berries, Christmas roses, and a robin appear on the head, shoulders, and dress. **December** also rendered with pale blue dress fringed with icicles ; blue-grey cloak on shoulders. Sometimes it is rendered with black tulle and tufts of swansdown and holly. **Snow and Frost** have icicles and glittering crystal drops, with crystal fringe introduced. Satin is more suitable with the tulle than silk, and bands of swansdown make admirable trimmings. Silver is often used, but crystal is more appropriate, though a tunic and bodice of silver cloth, veiled in tulle, has a good effect for **Frost and Snow**. The hair should float on the shoulders, and be covered with frosting powder. Satin shoes, long gloves bordered with swansdown. For a **Snow-storm on a dark night**, black is used instead of white, trimmed with jet and swansdown. Fans painted with snow-scenes and robins are suitable for any of these dresses. Sometimes blue satin is worn with the white, but it does not make the dress so distinctive. The adoption of a blue-grey mantle, covered with tufts of swansdown, is meant to show that winter is not always bright. Crystal or diamond ornaments are the most appropriate. Or, dress of green satin, bordered with twigs and evergreens ; marabout feathers scattered over skirt and bodice ;



XXXI.



T

THE WITCH

a veil treated in the same way enveloping the figure. An Arctic Maiden or Arctic Queen wears the same style of white dress, with tongues of talc cloth to imitate icicles. A white wand in the hand.

WITCH. See HUBBARD, MOTHER, and Coloured Illustration, Plate XXXI.

WOMAN, OLD, WHO LIVED IN A SHOE. Short, black quilted satin skirt; Watteau sacque of flowered chintz, cut square in front, with elbow-sleeves; a mob cap, and large high-heeled scarlet satin shoe, trimmed with gold cord slung across the the shoulders, with small dolls; a rod in hand.

WOOD NYMPH. Green tulle evening dress, trimmed with leaves, wild flowers, blackberries, hips, acorns, &c., forming a fringe round the train or tunic, a bird nestling here and there. The skirt should be bordered with a puffing, out of which peep violets, primroses, and other spring flowers, and so arranged that they seem to grow; the bodice must be trimmed to match. Flowers to be placed in the hair, which should float on the shoulders, beneath a veil of green tulle. Natural ivy may be used on this dress; each leaf should be painted over with oil, and thoroughly dried; this makes them bright and shiny.

WORK-BOX. A short red quilted skirt. Blue tunic round the back, formed with pins, the rhyme, "Needles and pins, needles and pins, when a man marries his troubles begin." A white linen apron, the end turned up to form a square pocket, in which are needles, pins, tapes, cotton cord, scissors, &c.; bodice to match; muslin cap, and fichu.

WURTEMBERG, PEASANT OF. Full plaited skirt, over another rather larger; belt of silver braid; red stockings, and shoes with buckles; gilt comb; close fitting black cap; hair plaited in two long tresses and tied with ribbon; white chemisette, with stomacher of crimson velvet or cloth, over black bodice; black open jacket, with long sleeves.

ZELICA (*Lalla Rookh*). White satin petticoat, richly embroidered with gold, over-skirt and bodice of red satin, cut low at neck in a point; gold embroidered white zouave jacket over it, bordered with gold lace and fringe. A jewelled girdle and silk scarf round waist; gold-spangled muslin trousers to knee; bracelets on wrist and round upper portion of arm;

anklets on ankles. A Persian cap of crimson and gold, hair in plaits, entwined with pearls.

ZENOBIA. Full Greek robe, deep red India muslin ; veil of fine gauze ; diadem, sandals, jewelled fan.

ZERLINA (*Don Giovanni*). A Spanish dress. (*See SPANISH LADY.*) Short white satin skirt, trimmed with black lace, ornamented with gold and cerise ; Spanish bodice of black satin, braided with gold ; gold dagger ; black lace mantilla, crimson roses.

ZINGARI. *See GIPSY.*

ZURICH. *See SWISS.*





61 White Cat.



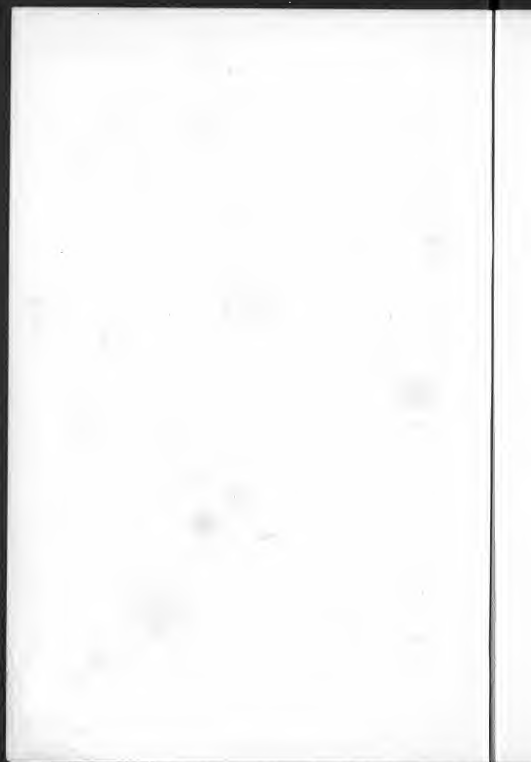
62 Welsh



63 Stella



64 White Lady





APPENDIX.

GIRLS' AND BOYS' FANCY COSTUMES.

JUVENILE FANCY BALLS are much the fashion, and the current is setting towards all that is quaint and picturesque. Some of the best dresses worn by young people are suggested by the illustrated books, fairy tales, and others, specially written for them.

Among suitable costumes for little girls are Rainbow, Air, Puritan, Fille de Madame Angot, Portia, Alphabet, Babes in the Wood, Beauty, Bertrade, Bee, Wasp, Bo-peep, Gipsy, Buy-a-broom, Charity Girl, Charlotte Corday, Children of Charles I. (*see* Charles), Cinderella, College Girl, Columbine, Dolly Varden, Dresden China, Evangeline, Fairy, Fatima, Fish-girls, Flower-girls, Folly, Germaine, Serpolette, Grace Darling, Mother Hubbard, Harlequinette, Jill, Ladybird, Magpie, Maid Marian, Mary-Mary-Quite-Contrary, May Queen, Milkmaid, My-pretty-Maid, Naiad, Undine, Nancy Lee, Lady-of-Olden-Time, Preciosa, Quakeress, Rat-catcher, Reading, Reaper, Red Riding-Hood, One-of-the-Rising-Generation, The Seasons, Shepherdess, Witch, Spinning Girl, Tambourine Girl, Lady Teazle, Titania, Olivia and Sophia Primrose, Vivandières, Watteau dresses, Welsh, and White Cat; particulars of which will be found under the several letters in the body of the book.

The costumes we have described in the Introduction as capable of being made at home for gentlemen will apply equally well for boys.

ARCITE (Chaucer). *Juste-au-corps* of brown moire antique; gold belt; dark blue hose.

ASTROLOGER. Long velvet toga, with wide hanging sleeves, bordered with satin, bearing the signs of the zodiac in gold; high pointed velvet cap, entwined with a gold snake; wizard's wand, large spectacles, book, and telescope; long pointed shoes.

BABY OPERA (By Walter Crane). The costumes in this are very suitable for children. **MUSICIANS** in tabards, the stockings of two colours; shoes, square toed. **KING COLE.** Fat burly figure. Loose brown dress; flowing robe, with ermine; large beard, and regal cap. **BOY.** Trousers to knee; loose shirt; hat with band round; trumpet in hand. **GIRLS AND BOYS AT PLAY.** The girls in hats; low bodices, slashed sleeves; long plain skirts, sometimes with coloured apron and kerchief. **CHARITY GIRLS** in blue frocks, with caps and tippets. **MRS. BOND.** Poke bonnet; short sleeves; coloured hankkerchief; chintz dress. **JACK HORNER.** Blue cap; slashed jacket, with three rows of buttons; breeches. **BOPEEP.** Blue apron; chintz dress; crook in hand.

BEAST. (*Fairy Prince*, as worn by Duke of Connaught at Marlborough House ball.) Ruby velvet doublet, grey satin tights, ruby shoes, a leopard's skin, with claws attached to shoulders with jewels; small round ruby cap and feather.

BECKFORD, MASTER HORACE (From Cosway's Picture). High hat and feathers; hair hanging down in curls; tight jacket and breeches, with lace collar and turn back cuffs; silk stockings and shoes; scarves tied round leg, with bows on outside of leg; stick in hand.

BEEF-EATER (or Yeoman of the Guard). Long-skirted scarlet Tudor coat, trimmed with black velvet and gold, crown and Tudor rose embroidered on breast; close plaited muslin ruff at throat; full sleeves to wrist; low-crowned black velvet hat, blue, red, and white ribbons round; rosettes of the same on black shoes and at the knees of breeches; red stockings; sword in belt, halberd carried in hand.

BETTY, LADY. Large hat, with upstanding brim, and five red feathers on edge; short princesse dress, with square bodice; long cloak from shoulders; large green parasol.

BLUEBEARD. Flowing Eastern robe; red silk turban; scarf round waist of many colours; loose trousers to ankle,

one yellow the other red ; red pointed shoes ; beard blue ; carries key.

BOY BLUE. Dressed as Gainsborough's Blue Boy. Black shoes, with large blue rosettes ; the same at knee ; blue stockings and velvet breeches ; close-fitting jacket, buttoning in front ; blue cloak, fastened to shoulder, bordered with gold braid ; the sleeves to wrist, with lace Vandyke cuffs, and slashed twice inside the arm, showing white under-sleeve ; large lace collar, plumed hat ; hair curled.

BUCKINGHAM, JOHN VILLIERS, FIRST DUKE OF, DAUGHTER OF (*after* Gerard Hornthorst). In a white satin dress with a Medici ruff of point lace, the puff sleeves edged with tiny lace ruffles and taken in with pink ribbons tied into bows ; waistband and front bow are formed of ribbons of the same colour ; the bell-shaped under-skirt is, like the bodice, arranged in narrow plaits, and the over-skirt opens in front. The latter appears, in the original at Hampton Court, to be made of silver-striped gauze or muslin, which could be replaced by rose-coloured silk or velvet ; strings of pearls form the necklace and the armlets, and a chain of jet beads hangs across the bust.

BUNTHORN (*Patience*). Little black velvet jacket and breeches ; large velvet cap. Or, large velvet cap with wig of long hair beneath ; breeches, shoes, and stockings ; short jacket.

BUTTERFLY FOR CHILD OF TWO TO THREE. Short skirt of blue foulard, with an over-skirt of gauze or tarletan ; low bodice, with a waistband fastened in front, with bows ; two wings are fastened in middle of back, made of gauze, edged with fine wire ; short silk stockings ; blue satin boots.

CANACE (Chaucer). Dress of terra cotta silk, close fitting ; long pointed shoes of old gold satin ; hair plaited round the ear ; silver coronet ; gold veil ; falcon on wrist.

CAVALIER DRESS (For boy, *after* Von Hugenburg). Dutch type. Broad-brimmed Flemish hat, with ostrich feathers ; doublet and waistcoat ; breeches to knee ; sword-belt, crossing bodice ; tie at throat ; hat and plumes ; shoes with bows ; gauntlet gloves.

CHARLES I. AND HIS CAVALIERS. Doublet and loose full trunks of velvet, slashed with satin, pointed shoes or large cavalier boots, wide at top, edged, with a fall of lace. Velvet shoulder-cloaks; Vandyke lace collars and cuffs; large plumed hats; hair in curls. The king wears his blue ribbon, and star on breast.

CHERRY RIPE, in large mob cap, muslin fichu and mittens, after Millais's picture.

CHRISTMAS, FATHER. Long loose robe of white, red, or brown, the shoulders covered with tufts of frosted wadding; a belt round waist; wallet, staff, white hair and beard; holly wreath.

CLOWN (Ordinary). Black or white shoes, white stockings with blue or red clocks, short white calico trousers with frills at knee, and close-fitting dress fantastically ornamented with blue and red. Face painted white, triangular patches of red on either cheek, very red lips. Close curling stiff red point from back of head, which shakes at every movement.

—— (In Louis XV.'s reign). Loose trousers to knee; full jacket with large collar, confined at waist by belt; sleeves to wrist, with pendant ones over the hand, all made in white merino piped with red, and large red buttons in front; white felt pointed hat, with coloured ribbons.

COLE, KING. *See* BABY OPERA.

COLUMBINE. Pink silk stockings, white satin shoes; tulle skirt short and full, with cuirass; bodice bordered with flowers; wreath of flowers in hand.

CUPID. Dress of blue and silver gauze, smothered in roses; bow and arrow, and silver gauze wings.

COOK. All in white; shoes, stockings, knee-breeches, loose blouse, with frilled collar, round cap, apron, the corner tucked in at waist.

DICK TURPIN. Scarlet coat and waistcoat, with gold braid and buttons; lace cravat and ruffles; high jack-boots; leather breeches; three-cornered hat and flowing wig; belt and pistols.

FRANCIS I. A brimmed cap, sometimes jewelled, and always bordered with an ostrich feather, on the head; doublet of plain or figured silk, with slashed puff sleeves to the elbow,

and tight to the wrist ; over the doublet a breastplate as part armour ; Norman chaussés or hose, striped and fitting exactly to the limbs ; broad-toed shoes with slashed tips.

FERAMOEZ (*Poet of Cashmere*). White gauze and silver turban, with jewels ; satin jacket embroidered, having hanging-over sleeves, under-vest and sleeves of brocade ; full white lawn shirt, showing Indian scarf round waist ; velvet breeches, with silver buttons to the knee, silk stockings, small low shoes ; a guitar in hand.

FIGARO (*Barber of Seville*). Dark green velvet Spanish jacket embroidered in silver, white satin waistcoat, green velvet breeches with pink ribbons, pink sash with silver fringe, and necktie, Spanish hat, pink bows on shoes, white silk stockings. Mandoline in hand.

FLY COSTUME FOR BOY OF FOUR. Golden yellow satin skirt, ornamented with black braid and studded with small gauze flies. The short upper skirt forms a sort of long basque, and is sewn to the waistband ; rows of gold braid across the high bodice, and round the short sleeves ; loose jacket ornamented with gauze ; fly in the centre of back, and smaller ones in front ; black velvet toque, with gold band round, a gold fly fastening down aigrette.

GAINSBOROUGH (After Lady Barbara Yelverton). A plain white muslin gown, with short sleeves, ruched on neck and elbows of rose-coloured or blue ribbons here and there, and large sash of corresponding colour tied round the waist, form with an elaborately-trimmed lace cap, the simple constituents of a most effective and becoming fancy dress for a girl of ten or thereabouts.

GARIBALDI. Red shirt and grey trousers, with silver stripe ; hat with ostrich feather.

GREEK. White plaited fustanetta, or petticoat, wide silk belt, ornamented with gold ; short embroidered vest, fastened at neck ; jacket, full trousers to knee, and gaiters, fez, dagger stuck in belt, made in satin, cashmere, or cloth.

GREEK GIRL'S DRESS. Skirt in wood-coloured llama or nun's veiling, braided with gold ; green gauze jacket, slashed and edged by gold braid ; flowing muslin sleeves ; necklet of leaves ; dishevelled hair, surrounded by miniature branches of trees ; shaded green feathers.

GREENAWAY, KATE. Reproductions of little people after this charming artist are much in favour at children's fancy balls. For girls, narrow skirts, showing the sandalled shoes; long flounces and puffings round, very short waist; turn-down frill at neck; short sleeves, one puff. Boys, long trousers; buttoning over the jacket; large linen collar, frilled, &c. The current in fancy dress is decidedly setting toward all that is quaint and picturesque, and savours of what we are pleased to call old English. Some of the most successful costumes worn by children of late, have been copied from Kate Greenaway's Birthday-book, &c. Little figures, in plain short skirts; tunics open in front, and looped up at the sides; square bodices, elbow-sleeves, and powdered hair; James I. and Elizabethan periods, Miss Roundabout, and the Schoolboy, all these are excellent.

HAMLET. Long black cloth cloak; scalloped black velvet jerkin trimmed with jet, black velvet sword-belt, and bonnet with black plume, black silk tights, black velvet shoes slashed with satin.

HEARTS, KING OF. Red and white striped stockings; blue just-au-corps, cut in points, and covered with hearts; a large satin collar, in shape of two hearts; red cap, with hearts; tight and hanging sleeves; sceptre with hearts.

HEARTS, QUEEN OF. Red velvet princesse dress with hearts, square cut at neck; sceptre in one hand, bouquet in other; pointed cap.

HENRY VI. wears a felt hood or bonnet, with short tippet and single feather; a doublet of braided silk, cut round even with the shoulders, a separate scarf covering the latter; loose sleeves, trimmed with fur; tight hose; high boots of brown leather, long-toed and spurred.

HERALD. White felt hat, with a feather from a turkey wing; the tabard coat yellow, green, or blue, with the arms embroidered in gold or silver, and a shoulder jacket of contrasting colour; tight silk hose, trousers striped or parti-coloured; and a trumpet.

HIGHLAND PIPER. Boots, white gaiters, plaid stockings; kilted skirt; sporran; uniform coat; plaid, fastened with broach on left shoulder; bagpipes.

INCROYABLE. Short-waisted long brown coat, with wide lapels; yellow satin waistcoat; cloth breeches; blue ties

at knee; striped stockings and shoes; a watch and watch-chain hanging at both sides; lace frills at wrist and neck; large necktie; cocked hat.

IRISH CAR-DRIVER. Green coat patched with cloth, brass buttons; brocaded waistcoat; drab breeches with patches; high collar, and red tie; blue darned stockings; leather shoes; hat trimmed with green and sprigs of sham-rock.

ITALIAN. Stockings crossed over with coloured ribbon; blue cloth breeches, buckled at the side; a leather waistcoat fastened with silver, steel, or leather buttons, and cut low and straight, showing the shirt; a short jacket bordered with gold, and a pointed hat with ribbons; coins and amulets. The Pifferari, in addition, have a long brown caped cloak, and carry their musical pipes. The Italian Fishermen of Naples and Barri, Masaniello, &c., are represented with silk tights, striped trousers rolled up well over the knee; a shirt of the same, open at the neck to show gold charms; earrings in the ears; a red or brown cap; and a brown jacket slung from the shoulders; a scarf round waist.

JACK HORNER. Blue breeches; a long waistcoat; long-skirted red coat, with gold buttons down the front, and on the wide turn-back cuffs and pockets; a black tricorn hat bordered with gold braid; a plum dangling from the watch-chain.

JACK (JACK AND JILL). Smock frock and round felt hat; or breeches and long waistcoat, long-skirted coat of velvet, cambric shirt, velvet cape, ruff at throat, red rosette on each cuff and corner of coat. *See JILL.*

JAMES EDWARD, PRINCE, SON OF JAMES II. (after N. de Largillière). He died in Paris, 1746. The costume of the Prince of Wales resembles the one worn by courtiers towards the end of Charles II's reign. Wig formally curled, and no longer flowing; three-cornered hat, low in the crown and wide in the brim, with feather edging; a neckcloth or cravat of Brussels or Flanders lace, tied in a knot under the chin, the ends hanging down square; short doublet or coat of dark green, blue or drab cloth, with buttons and buttonholes all down the front, the cuffs and pockets similarly adorned; the skirts of the coat

terminating above the knees, and its sleeves reaching to the elbows, with shirt sleeves bulging forth, ruffed and adorned profusely with ribbons and lace; the breeches of dark velvet, in the shape of short trousers, loose to the knees, with a fringe of lace or a cambric edging; blue or scarlet silk stockings, with silver clocks; high-heeled, lace-edged shoes, with diminutive buckles in front, fastening a lace bow to the instep.

PRINCESS LOUISA MARIA, DAUGHTER OF JAMES II. (after N. de Largillière). A quaint and formal costume. The hair, which under Charles II. had been permitted to fall in natural ringlets upon the shoulders, is covered with a tower head-dress, or *commode*, in three tiers of lace, ribbons, and ruches; the waist is confined in a pointed bodice of silk, cut square, with a lace stomacher in front; short sleeves, with a cuff and lace bow at the elbow, leave the forearm bare; the black silk petticoat is covered in front with a lace apron; and an ample over-skirt, with long train made of coloured damask, falls from the shoulders.

JESTER, FOOL, AND FOLLY. Pointed shoes; tights, the legs of different colours; parti-coloured short full trunks; close-fitting habit with basque cut in points bordered with gold; a bell at each point; sleeves with the same points and bells; hood, with cape of two colours, also cut in points. A fool's bauble in the hand. Red and blue is the usual mixture, also green and gold, amber and blue, amber and violet.

JOCKEY. Top-boots; satin breeches; jacket and cap of two colours; whip in hand.

JOHN BULL. Top-boots and breeches; long coat; low-crowned hat.

JOHN, LITTLE. Green cloth doublet trimmed with squirrel fur; green breeches slashed with satin; white and green satin sleeves, under the pendant ones belonging to a doublet of green silk; green stockings and buckskin shoes; green velvet cap with eagle feather; hunting-horn and knife.

MALTA, KNIGHT OF. Silk shoes and stockings; black puffed trousers and jacket with ruff; red round cloak to waist, bordered gold braid, a cross on either side; flowing

hair, hat, and feather. A ruff and cloak over boy's ordinary dress would suffice, if a saving of time and trouble be an object.

MARLBOROUGH, DUKE OF. This costume is conspicuous by a full wig, large lace neckcloth, hanging cuffs and ruffles, square-cut coat and long-flapped waistcoat; a sash over the right shoulder, blue or scarlet silk stockings, with gold or silver clocks, drawn high up over the knee; square-toed shoes, with high heels and small buckles.

MARQUIS, LOUIS XVI. Blue velvet coat and breeches embroidered in gold; lace sleeves and cravat; white satin vest embroidered in gold; three-cornered hat edged with gold lace having white plume; shoes with diamond buckles; sword.

MARQUIS OF CARABAS. Tights, velvet shoes; velvet dress bordered with gold; belt round waist; hanging sleeves; large hat and feather.

MEPHISTOPHELES (*Faust*). Silk tights, full short trunks round hips, tight-fitting habit, short cloak attached to shoulders; a cap with two upstanding feathers like horns. This is generally carried out entirely in red velvet, or in scarlet satin and black velvet.

MIGNON OF THE COURT OF HENRY III. A capital dress, and easily made for a young boy. Black shoes, white stockings, full knickerbockers to the knee; a blouse, confined at the waist by a belt, long full sleeves to wrist; a shoulder-cloak, and round cap made of striped satin or calico; a close muslin ruff at the throat.

MISS MUFFET. Pale blue dress trimmed with gold lace; spider in cap.

MONK. Long brown ample robe, with wide sleeves, and a cord round the waist. The Franciscans have a small cape and hood; the Capuchins' cape is as large as that of an Inverness wrapper. Rosary at side.

MUSICIANS. See BABY OPERA.

NIGHT AND MORNING. Half black, half white satin tights, just-au-corps, and round hat; the face half black, the hair powdered on one side; one glove black, one white; the same with shoes.

NURSERY RHYMES. See description in body of book. **King** (Sing a Song of Sixpence). Long flowing mantle trimmed with gold braid or fur; puffed satin dress; breeches and silk stockings below; diadem on head.

OLDEN TIME, GENTLEMAN OF. Silk stockings; shoes with buckles; knee breeches; very long flowered waistcoat, with flap pockets; long coat, steel buttons, and ruffles; a frill to shirt. Bald head or white hair; a stick in the hand.

PAGE (*The Betrothed*.) Tights, long skirted habit, sleeves with double puffs, slashed from elbow, wide lace collar. (*Temp.* Charles I.) Velvet coat and breeches, with ribbon rosettes, silk stockings, shoes with bows; vandyke collar and cuffs, satin-lined coat, large hat and feather, all to be of the one tone. (*Temp.* Elizabeth.) Silk stockings, trunks, satin habit, and shoulder-cloak, elaborately braided; ruff and low-crowned hat.

PAUL PRY. High boots, trousers of red and white striped calico, tucked into them; waistcoat to match, with large watch and chain, powdered bag-wig, blue tail-coat and brass buttons, umbrella under arm.

PICARDY, PEASANT OF. National head-dress—a broad silk ribbon gaily embroidered, ruched with muslin on top and bottom, and stretched over a shape of cardboard; white chemise, with a broad-belted and embroidered bodice of black velvet over it; red or blue petticoat, with a border of gold or silver leaves; lace trimmed white apron and striped stockings.

PIEMAN in white suit and apron; cook's white cap.

PIRATES OF PENZANCE. **Frederick.** In undress uniform. **One of the Daughters.** Dress high to throat with ruff, belt at waist, high mob cap. **Pirate King.** Cocked hat, coat with epaulettes, petticoat and loose under-bodice, belt with pistols, stockings, and shoes, banner with death's head and cross-bones. **Ruth.** Short embroidered gown, sash of many colours round waist; black, gold embroidered Senorita jacket; cap with sequins; armlets and bracelets united by chains. **Samuel.** Similar dress to Pirate King, only a sailor's cap instead of cocked hat, sailor's collar and no epaulettes. **Mabel.** Short plaited skirt, tunic

bordered with frilling, bunch of flowers at side; fichu, short sleeves, reticule at side; huge hat and feather. **Kate.** Similar dress without tunic; sergeant of police in policeman's uniform.

PROSPERO. Long black velvet robe trimmed with sable and gold, made with long hanging sleeves, scarlet under sleeves, barred with gold; large collar facings of scarlet and black with hieroglyphic signs; skull cap similarly bordered; flowing grey wig, beard and moustache; red stockings, pointed shoes.

QUADRILLES. Besides the fancy quadrilles described in the introductory chapter, at children's fancy balls there might be such innovations as a sheet and pillow-case party, the wearers disguised in white drapery; a phantom party, habited in long white robes like monks, a cord about the waist, and a pointed cap hiding the face all but the eyes. Tableaux by children might open the proceedings, such as the "Old Woman who lived in a Shoe," "A Neapolitan Wedding," "Dream of Fair Women," "The Courts of the Gods," &c. The Lithuanienne is a good dance for such balls; so is "The Old Woman's Children," who dance round her, she spurring them with her broom, till at last, throwing off her disguise, she appears as a Spanish dancer. The Muse minuet, the May-pole dance, and the tandrele are all excellent, and have met with great success here and in America. It is a good plan for a certain number of children to appear in the characters of one special fairy tale.

RED RIDING-HOOD. Blue silk, quilted skirt, black velvet bodice, red cloak, muslin pinafore; head-dress, corn-flowers.

REYNOLDS, after SIR JOSHUA. For little boys there are two good dresses, one in "Feeding the Chickens," black shoes with black bows, red stockings, blue petticoat with blue band, white high pinafore with red sash, made with a wide falling collar, bordered with a frill; sleeves to elbow; a red bow at throat. The other, in "Doubtful Security," the child wears shoes with straps, also a yellow and blue skirt, low white pinafore, with pink sash. **The Angerstein Children.** The boy wears a frill and a turned-down collar, edged with lace. The girl is conspicuous by her large straw hat, trimmed with ribbons, and worn over a fine head of

curls, which frame the face. A special feature in her dress is the short shawl thrown over the shoulders and turned under the coloured scarf which encircles her waist, and is tied into a bow with long ends on the right hip. The manner in which the boys have their hair arranged is characteristic of the period—*à la Russe* it would be called now, short over the eyebrows, and falling in curls on the shoulders, and most becoming to youthful faces. **The Affectionate Brothers.** The attire of the three boys is quaint and picturesque as fancy dress, and the group as a whole would make an admirable *tableau vivant* enacted by children—the eldest boy with coat, waistcoat, and breeches of maroon-coloured or black velvet; the little boy with jacket and trousers combined, and made of light-coloured cloth; and the baby all in white, with a gaily trimmed Gainsborough hat in miniature, and a cherry-coloured sash round its tiny waist.

RICHARD I., CŒUR-DE-LION. In a maroon velvet tunic trimmed with gold lace, three lions couchant embroidered in gold on the breast, white silk tights, velvet trunks, gold and satin shoes, jewelled belt, sword, and dagger.

RISING SUN. As a schoolboy, with large linen collar bordered with a frill; shell jacket with many buttons; trousers buttoned over.

ROBINSON CRUSOE. Knickerbockers and long coat of fur, with robins sewn about it; belt round the waist, silk tights, sandals; green parrot on shoulders; fowling-piece, pistols, hatchet, and umbrella.

SAILOR (English). A favourite costume at fancy balls. It is best to obtain the real sailor dress from a nautical outfitter, either in white drill or serge; viz., loose trousers, loose jacket tucked into them; a belt round the waist, the sleeves of the jacket fastening at the wrist; having a sailor's collar, very open at the neck, with a silk handkerchief tied in a sailor's knot beneath it; a man-of-war straw hat, or a sou-wester and peajacket. The drill suits have the jacket trimmed with blue down the front and on the cuffs and collar.

SCHOOLBOY. For a tall man; green jacket, with triple row of buttons down the front; large frilled collar, grey trousers, short and buttoned over the jacket, shoes with straps; a satchel with books slung over shoulder.

SHEPHERD. Blue stockings, black shoes; figured blue cotton bodice showing only at neck, and breeches, bunches of ribbon at knee; Holland smock, long sleeves bordered with pink and blue ribbon, embroidered in silk with flowers; white wig.

SHEPHERD (French of 9th century). Loose blouse reaching to knee, sleeves tight to wrist; high stockings, long-pointed shoes; girdle with carved horn attached, a crook, with spear-like point.

SHEPHERD OF ABRUZZI. Brown trousers and garters tied with strap of leather; brown coat, and sleeves slung to waist, coloured scarf round waist; sheepskin at back; high hat

SHEPHERD, WATTEAU. Pink knee breeches, with blue puffings down the outer side of the legs; a white waistcoat with small frill; a coat coming slightly below the hips, opening out to show the waistcoat, and having tight sleeves to the elbow, with big white puffing and frill to the wrist, a band of pink with blue rosettes being bound over the upper part of the puffing; a circular cape of violet and yellow, a Gainsborough-shaped hat, silk stockings, low shoes with large blue rosettes on the instep, and a crook with a bunch of blue and yellow ribbons on the top.

SIMPLE SIMON. Old-fashioned blouse, corduroy trousers, hobnailed shoes.

SLOPER. Tight brown trowsers, blue coat, brass buttons, handkerchief coming out of pocket; old black gloves, white hat and black band; large green umbrella.

SURFACE, CHARLES (*School for Scandal*). Silk stockings, shoes with buckles, breeches, long-tailed coat and waistcoat; powdered hair and bag wig; lace ruffles and lace necktie, fastened with diamond star. This is always a most elaborate costume, the coat, waistcoat, and trousers made of light satin, and richly embroidered in gold and silver. For example, blue satin coat, with white satin vest and breeches, or lilac or light pink satin suit.

TOUCHSTONE. Red and white Folly dress.

TURK. Long loose blue coat fastening down front; fez cap; black boots, high.

TYROLEAN. Brown or grey coat, and breeches ending above the knee; white stockings; black shoes. The coat, bound with green, having green collars and cuffs, is wide and open, showing the shirt and vest, across which there are bands of black velvet; and round the waist an elaborate silver embroidered belt. High pointed hat, entwined with silver cord; flowers at the side.

WALTER OF SALUCES (Chaucer). Dalmatic of green and gold brocade; purple velvet belt; silver ornaments and clasp; crimson cloak lined with fur; wreath of ivy.

WHITTINGTON. Brown light pointed shoes covering front of foot; loose brown habit with belt round waist, open at neck to show chemisette; tight sleeves and puff; stick on shoulder with bundle.

WILL O' THE WISP. Black lantern in hand; hair flowing.

YANKEE. Skirt of striped cotton, with high collar, black necktie, and large brimmed hat.



DEBENHAM & FREEBODY

SUPPLY every requisite for FANCY COSTUMES, either for BALLS or PRIVATE THEATRICALS, and keep in stock a variety of Plain and Fancy SILKS and SATINS, Plain and Figured CAMBRICS, Printed CRETONNES and SATEENS, GLOVES, FLOWERS, FEATHERS, &c., for the purpose.

In addition to their ordinary Stock they provide to order BOOTS, SHOES, SANDALS, GILT ORNAMENTS, GEMS, DAGGERS, HELMETS, MASKS, POWDER, SWORDS, WIGS, and any other article required.

ANY of the Dresses described in this book can be made to order, and sketches, descriptions, and patterns of Materials, with full information as to details, will be forwarded post-free on application.


DEBENHAM & FREEBODY,
WIGMORE STREET AND WELBECK STREET,
LONDON, W.

*With Eight Large and Thirty-two Small Illustrations.
In Paper Cover 2s. 6d., Cloth 3s. 6d.*

Gentlemen's Fancy Dress: HOW TO CHOOSE IT.

Upwards of 400 descriptions of
FANCY COSTUMES suitable for GENTLEMEN.

By ARDERN HOLT,
AUTHOR OF "FANCY DRESSES DESCRIBED; OR, WHAT TO WEAR
AT FANCY BALLS."

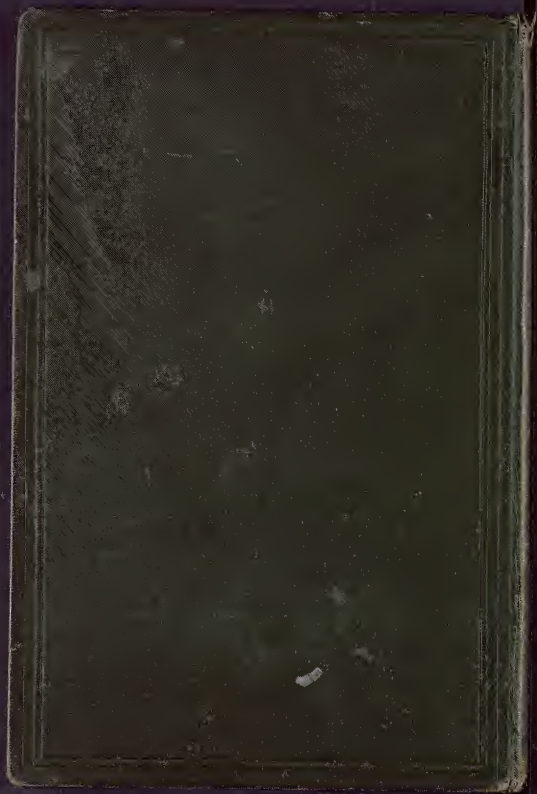
 HIS handy volume contains many suggestions for making Fancy Dresses at home also for arranging Costumes at little cost. It presents a series of minute descriptions, thereby directing the choice where it is intended to purchase or have recourse to a costumer. The Illustrations are a valuable assistance.

LONDON:
WYMAN & SONS, 74-76, GREAT QUEEN STREET,
LINCOLN'S-INN FIELDS, W.C.









FANCY
DRESSES
DESCRIBED

MODERN HOBBY





